Thomas Pinney
1st July 1805

A

Treatiſe of Muſic,

CONTAINING THE

PRINCIPLES

OF

COMPOSITION.

WHEREIN

The ſeveral Parts thereof are fully explained, and made uſeful both to the Profeſſors and Students of that Science.

By Mr. RAMEAU,

Principal Compoſer to his Moſt Chriſtian Majeſty, and to the Opera at *Paris*.

Tranſlated into *Engliſh* from the Original in the *French* Language

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A TABLE OF THE CONTENTS.

A TABLE of the CONTENTS.

CHAP.

A TABLE *of the* CONTENTS.

 CHAP.

A TABLE *of the* CONTENTS.

The Reader is desired to correct some small Mistakes that have inadvertently happened in the Impression, according to the Errata at the End of the Book.

PRINCI-

PRINCIPLES OF COMPOSITION.

CHAP I.

Introduction to Practical Music.

Of the GAMUT.

AS there are but ſeven Diatonic Sounds, that is to ſay, ſeven Degrees, ſucceſſively in a natural Voice, ſo likewiſe in Muſic there are but ſeven Notes, *C*, *D*, *E*, *F*, *G*, *A*, *B*, which is called the Gamut; and, if we proceed further, it can be but by repeating the firſt Note, and ſo on, according to the above Order.

Theſe ſame Notes repeated, and which are but the Replicates of the one or the other, are called Octaves.

It is proper to add the Octave to the firſt Note at the End of the Gamut, for better diſtinguiſhing this Octave; thus, *C*, *D*, *E*, *F*, *G*, *A*, *B*, *C*.

If we begin and end this Gamut by any other Note (which is proper to be practiſed, though it be contrary to the Diatonic Order) it is plain by this Octave added, that the like may be done to the other Notes; ſo that, if we begin by *G*, we muſt then ſay, *G*, *A*, *B*, *C*, *D*, *E*, *F*, *G*, in aſcending; and *G*, *F*, *E*, *D*, *C*, *B*, *A*, *G*, in deſcending; ſo of the other Notes.

Of Intervals.

The Gamut may be repeated as well aſcending as deſcending, and by different Notes; but the Diſtance from one Note to the other muſt alſo be obſerved, and this only in aſcending.

 It

It is from this Distance, that all Intervals in Music are formed; and these Intervals take their Denomination from Arithmetical Numbers, and are called, 2. Second, 3. Third, 4. Fourth, 5. Fifth, 6. Sixth, 7. Seventh, and 8. Octave; we have placed the Figures over the Names of each Interval, because we shall hereafter use these Numbers for denoting the Intervals we shall speak of; so that it must be remembered, that 2 denotes the Second, 3 the Third, 4 the Fourth, *&c.* until the Octave 8; and when we shall say the Third, the Fourth, *&c.* those Intervals are to be taken in the Gamut, by ascending from the Note chosen for the first Degree, that Note being deemed the lowest.

The Intervals in the Gamut descending are also to be observed, wherein it will be found, that the Fourth below *C* is *G*, as the Fourth above G is C, which is not difficult to comprehend, and may be very useful upon Occasion.

Of Intervals *inverted.*

The two notes that create the Octave, are in the Main but one, and serve as Limits or Bounds to all the Intervals, since all the Notes in the Gamut are included in an Octave.

Thus by deeming the two *C*'s, by which the Gamut begins and ends, as one and the same Note, it may easily be apprehended that, whatever other Note be compared to each of those two *C*'s, it will not produce two different Intervals; but by observing, that the first *C* is below the Note compared, and that the Second is above, there seems to be a Difference; this Difference in Appearance is proper to be explained.

1. *C*, 2. *D*, 3. *E*, 4. *F*, 5. G, 6. *A*, 7. *B*, C,

7
6
5
4
3
2

Upon viewing the Gamut in this Shape, it appears, that *D* makes the Second to the first *C*, and that the second *C* makes the Seventh to that same *D*; that *E* makes the Third to the first *C*, and that the second C makes the Sixth to that same *E*; that *F* makes the Fourth to the first C, and that the second C makes the Fifth to that same *F*; also that *G* makes the Fifth to the first C, and the Fourth to the Second; so that by this Means it is discovered, that one Interval

arise

arises from another; for if we take any other for the first Degree, by placing it at the Beginning and at the End of the Gamut, and following the above Method, we shall always find the same Thing, that is to say, that the Second to the first Note will make the Seventh to the Octave of that first Note.

To make this better understood, it must always be supposed, that the Octave is inseparable from the Note taken for the first Degree; so that having compared a Note with this first Degree, it must afterwards be compared with the Octave, from whence will arise two Intervals, the First of which is called Fundamental or Principal, and the Second, Inverted, as it is in Effect; for if we compare *C* to *E*, and *E* to *C*, we find but a Comparison inverted, in the same Manner as it is in Numbers, by supposing that 8 and 1 represent the same Note, and this Comparison is first made from 1 to 3, and afterwards from 3 to 8.

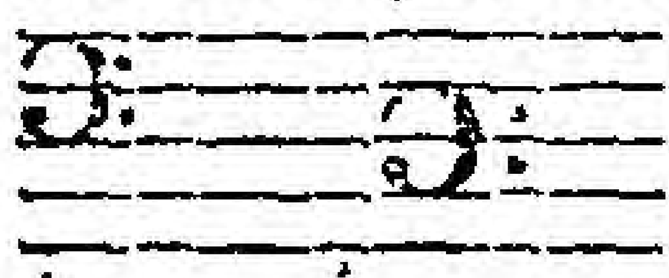
Of all Intervals, there are but Three that are Fundamental, and which ought consequently to be remembered; they are the 3, the 5, and the 7, which may be placed in this Manner; each first Note answers to 1, and their 3, 5, and 7, answer to the Numbers which denote those Intervals; and when once these three Intervals are known in Relation to one of the seven Notes, taken for the first Degree, we need only to add the Octave to that first Degree, in order to find that the Third becomes a Sixth, that the Fifth becomes a Fourth, and that the Seventh becomes a Second; these Three last Intervals, *viz* the Sixth, the Fourth, and the Second, being then inverted from the three first Fundamental Intervals.

1	3	5	7
C	*E*	*G*	*B*
D	*F*	*A*	*C*
E	*G*	*B*	*D*
F	*A*	*C*	*E*
G	*B*	*D*	*F*
A	*C*	*E*	*G*
B	*D*	*F*	*A*

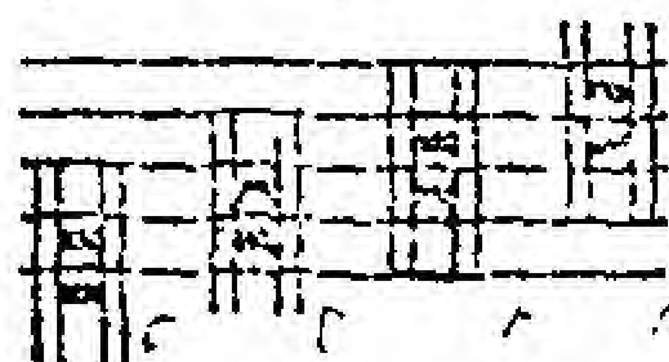
This Article ought to be carefully considered, for the better it be understood, the readier will the rest be comprehended.

Of Cliffs.

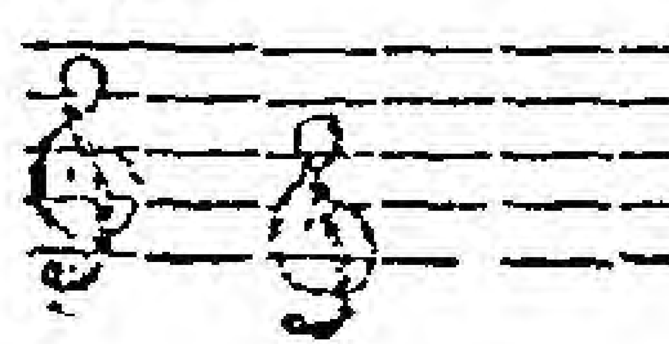
There are three Sorts of Cliffs in Music, the Bass, or *F* Cliff; the Tenor, or *C* Cliff; and the Treble, or *G* Cliff.



The Bass, or *F* Cliff, which is the Lowest, is generally placed upon the Fourth, or the third Line.



The Tenor, or *C* Cliff, which is a Fifth above *F*, is placed upon all the Lines, excepting the Fifth.



The Treble, or *G* Cliff, which is a Fifth above the Tenor, or *C* Cliff, is generally placed upon the Second, or upon the first Line.

Of

Of Parts.

As Harmony consists in the agreeable Union of several different Sounds, and as these Sounds cannot be produced but from a Voice or an Instrument, each Voice or Instrument is called a Part, and each Part hath its particular Name, which is not always mentioned, but is known by the different Situation of the Cliffs.

EXAMPLES.

First Treble.

Second Treble.

These two Parts are adapted to Female Voices.

Counter Tenor, the highest of Male Voices.

Tenor, a mean Part, the nearest to the Last.

Bass or Concordant, a mean Part between the preceding and following Part.

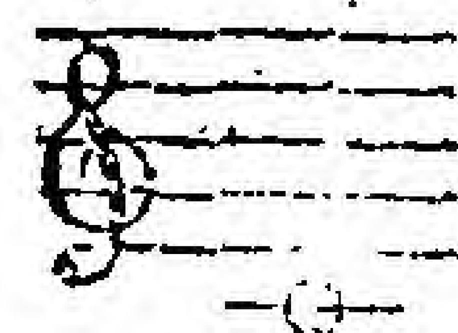
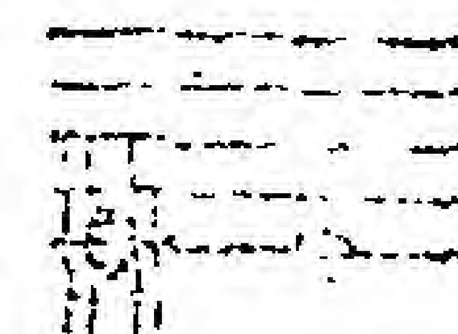
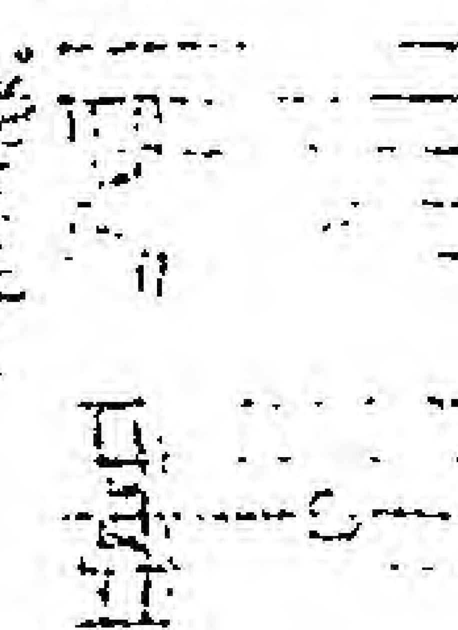
Counter Bass, the most grave, or lowest of Male Voices.

This

This Mark, or Guide 𝆊, shews that one may exceed the Note until that Mark, at the Discretion of the Composer, who is to keep his Voices within a proper Compass, by Reason that they are always strained or forced, when at the extreme Parts.

As to Instruments, they have their different Compass; the Violin, for Example, is limited to an Octave below its Cliff, but it is not so limited above. As the Violin and the Harpsichord, or Organ, are sufficient to execute all Sorts of Music in General, we shall pass over in Silence the other Instruments, the Knowledge of which may be acquired by those who practise them.

Of Unison.


Unison is two Notes in the same Degree, or the same Note repeated; the Example shews where the Notes of each Part are to be placed so as to be at the Unison.

As Variety of Parts consists in different Sounds, and not in the Quantity, we may say, that all these Parts are but one; from hence the Unison is forbidden in Composition, yet Beginners may use it until they have made a further Progress.

Of Measure, or Time.

Measure is divided by Bars, and each Bar contains either 2, 3, or 4 Parts, and is distinguished by Common Time and Triple Time. Common Time is when there are 2, or 4 equal Notes, or Parts in a Bar; and Triple Time is when there are but three equal Notes, or Parts in a Bar.

The slowest Movement in Common Time is known by this Mark C, by a ¢ when it is somewhat faster, and the quickest of all by ↄ, or 2, or $\frac{2}{4}$.

Triple Time is distinguished by this Mark $\frac{3}{2}$, which is the slowest Movement, and contains three Minims in a Bar. By $\frac{3}{4}$, which is faster, and contains three Crotchets in a Bar; and by $\frac{3}{8}$, which is the quickest of all, and contains three Quavers in a Bar.

There is another Kind of Triple-Time marked thus $\frac{9}{4}$, or $\frac{9}{8}$, which is composed of the former, and contains 9 Crotches, or nine Quavers in a Bar.

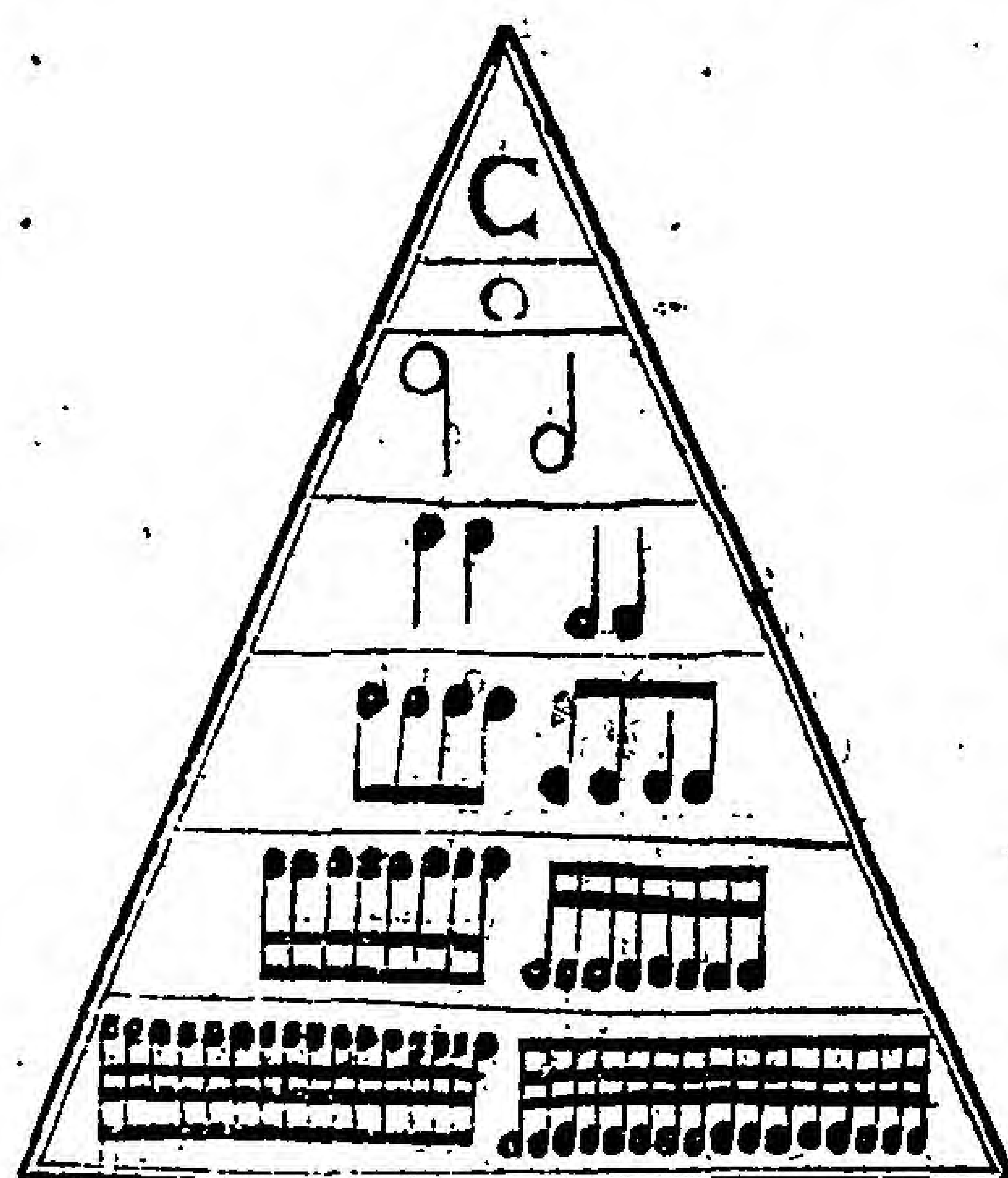
There is also another Kind of common Time, composed of Triple Time, marked thus $\frac{6}{4}$, and contains six Crotchets in a Bar; or thus $\frac{12}{8}$, which then consists of twelve Quavers in a Bar.

Of Notes *and their Lengths, and of* Slurs, Points, Rests, *or* Pauses.

There are six Notes mostly in Use, which are a Semibreve, a Minim, a Crotchet, a Quaver, a Semiquaver and a Demisemiquaver; their Proportions to each other are these, a Semibreve as long as two Minims, four Crotchets, eight Quavers, sixteen Semiquavers, or thirty-two Demisemiquavers.

EXAMPLE.

EXAMPLE.



1 Semibreve.

2 Minims.

4 Crotchets.

8 Quavers.

16 Semiquavers.

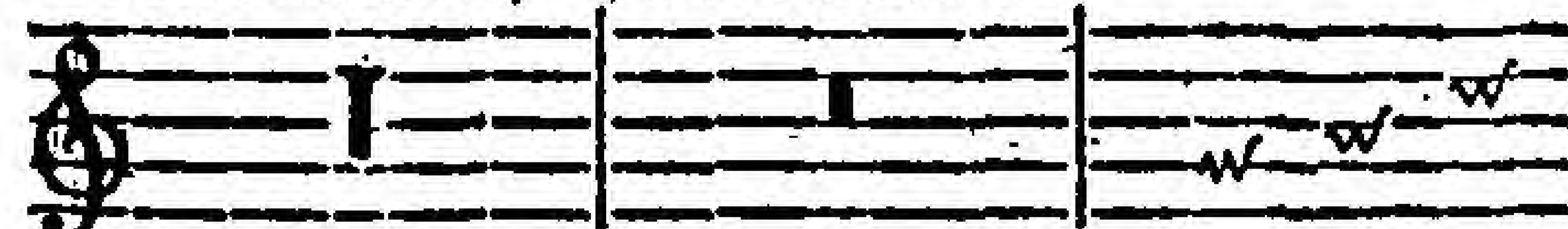
32 Demiſemiquavers.

The Characters for denoting Silence, called Reſts, *or* Pauſes, *are theſe.*

A Semibreve, A Minim, A Crotchet, A Quaver, A Semiquaver, Demiſemiquaver,



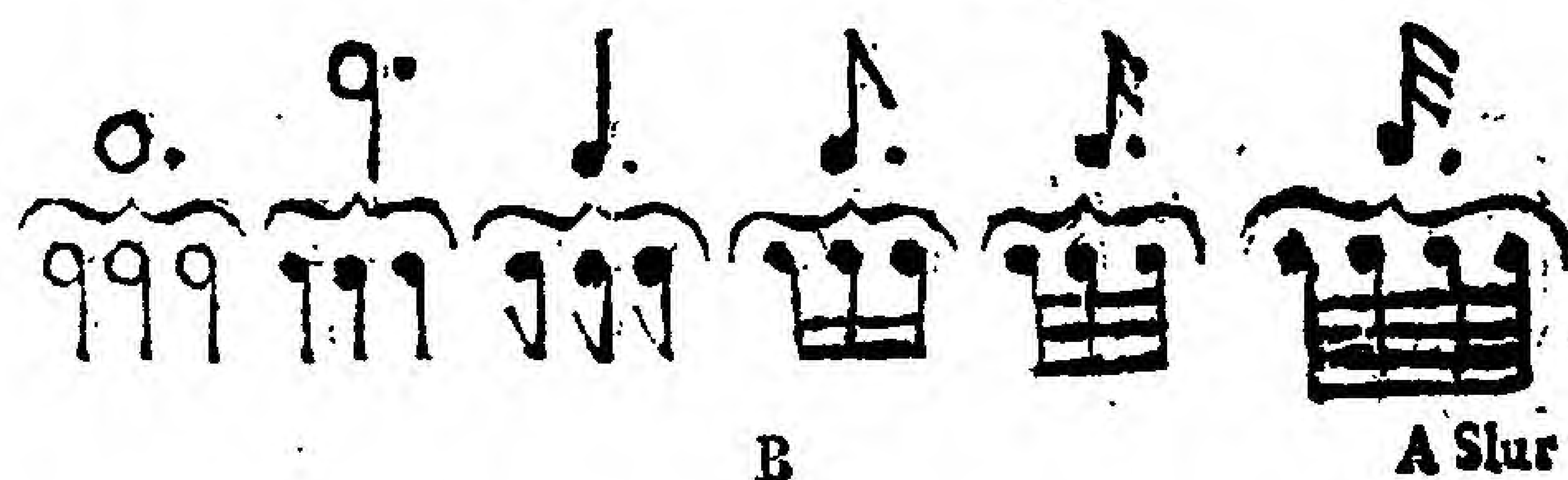
Four Semibreves, Two Semibreves.



The laſt Character is uſed as a Guide or Directory to the next Note.

A Point or a Dot, added to any Note, makes it half as long again.

EXAMPLE.



A Slur is marked thus ⁀.

A Repeat is made thus :S:, and is used to signify, that such a Part of a Tune must be played over again from the Note over which it is placed.

A single Bar serves to divide the Measure, and a double Bar is set to divide the Strains (or Sections) of Songs or Tunes, as

The least Interval we have taken Notice of at the Beginning of this Chapter, was under the Denomination of a Second, and this Second may be also distinguished by a whole Tone or a Semitone. The Semitone is found between *E* and *F*, and between *B* and *C*; whereas a whole Tone is found between all the other Notes of the Gamut, that make a Second. And although this Semitone, by which the smallest Interval is formed, be not found between all the Notes of the Gamut, it may nevertheless be used by Means of certain Signs, or Marks, which, being added to any Note, either increase or lessen it a Semitone. These Signs are called Sharp, or ♯, Natural, or ♮, and Flat, or ♭.

A ♯, or Sharp, increases a Semitone that Note against which it is placed, whereas a ♭, or Flat, lessons it a Semitone; and a ♮, or Natural, which sometimes bears the Property of a ♯, is used to contradict those Flats and Sharps, in order to replace the Notes in their natural Order.

EXAMPLE.

C increased a Semitone.	The same Note replaced.	*B* lessened a Semitone.	The same Note replaced.

Those Intervals whose Difference consists but of a whole Tone, or a Semitone (provided that the Name of the Interval be not thereby altered) are distinguished by Major and Minor, or Sharp and Flat; for Example, the Third from *C* to *E* is called Major, or Sharp, because it exceeds that from *D* to *F*, which is consequently Minor, or Flat; so likewise the Sixth from *E* to *C* is Minor, or Flat, because it contains a Semitone less than that from *F* to *D*; so of the other Intervals that bear the same Name, the Difference consisting only of a Semitone, more or less, and which may be also distinguished by extreme Sharp, or extreme Flat, as will be more fully explained hereafter.

It

It is generally by Means of a ♯, or ♭, that the Difference from the Major to the Minor, or a sharp or flat Interval, is known; a Sharp ♯ added to the lowermost Note *(F)* generally makes a Minor Interval, and added to the uppermost Note *(G)* makes it Major; on the contrary, a ♭, or Flat, added to the lowermost Note *(H)* makes a Major Interval, and placed against the upper Note *(I)* makes it Minor.

EXAMPLE.

G

or

I

3d Minor, 3d Major, 6th Major, 6th Minor, 5th, Falfe 5th, or flat 5th,

F H

or

Extreme fharp 5th.

or

It is by comparing the upper Note with the correfponding Note in the Bafs, that the Major and Minor Intervals in the Example will be found.

When a ♯, a ♮, or a ♭, is placed over or under a Note in the Bafs, it does not alter that Note, but denotes only Major or Minor Intervals.
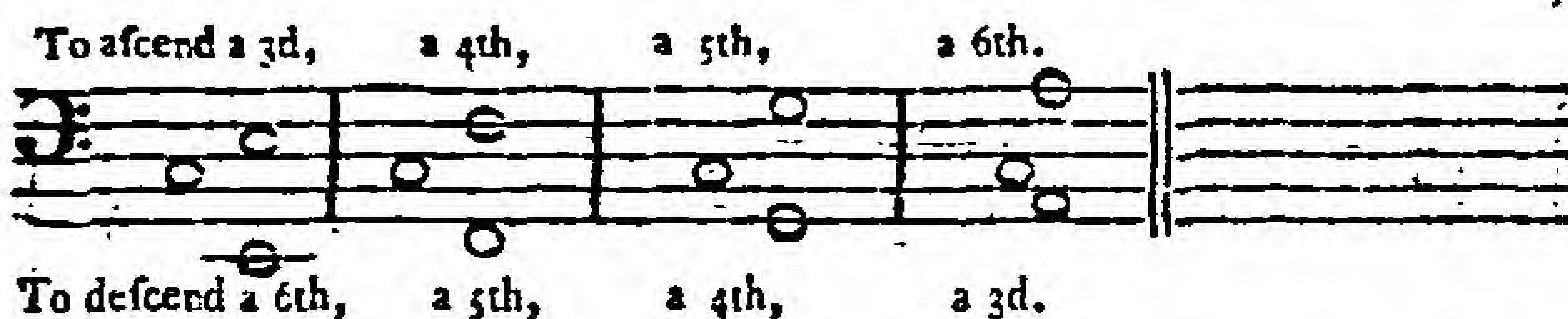
CHAP II.

Of the Fundamental Bafs.

THE grand Art or Myftery in Compofition, either for Harmony or Melody, principally confifts, and efpecially at prefent, in the Bafs, which we call Fundamental, and as fuch muft proceed by Confonant Intervals, which are the Third, the

Fourth, the Fifth, and the Sixth; ſo that we cannot make any of the Notes of the Fundamental Baſs to aſcend or deſcend, but only by one of thoſe Intervals, the leaſt of which is to be preferred to the greateſt, that is to ſay, that, if we had a Mind to make that Baſs aſcend or deſcend a Sixth, it would be better to make it deſcend or aſcend a Third; for it is to be obſerved, that to aſcend a Third, or deſcend a Sixth, is the ſame Thing; ſo likewiſe to aſcend a Sixth, or deſcend a Third; to aſcend a Fifth, or deſcend a Fourth; to aſcend a Fourth, or deſcend a Fifth, as the following Example ſheweth.

E X A M P L E.



The Name of the Note being ſufficient for determining a propoſed Interval, and knowing that the Third to *C* is *E*, it matters not in the Progreſſion of that Baſs, whether *E* be placed above or below *C*; ſo of the others; and this ought to be well remembered; for when we ſhall hereafter ſay, to aſcend a Third, a Fourth, a Fifth, or a Sixth, it is to be underſtood to deſcend a Sixth, a Fifth, a Fourth, or a Third; or if we ſay, to deſcend a Third, it is to be underſtood to aſcend a Sixth, &c. obſerving that this only regards the Progreſſion of the Baſs.

We have not included the Octave among the Conſonants, becauſe that the Octave being the Replicate of 1, it is as well for the Baſs to remain upon 1, as to aſcend or deſcend upon the Octave; yet we are ſometimes obliged to make the Baſs deſcend an Octave, for a greater Liberty to the other Parts, which are to be placed always above the Baſs.

CHAP III.

Of the perfect Chord, *by which begins Compoſition in four Parts.*

A CHORD is the Diſpoſition of ſeveral Sounds heard together, which Sounds are marked by a Note in each of the Parts propoſed.

The

The only Chord we have at present need for, is the perfect, which is composed of one Note placed in the Bass, and of its Third, Fifth, and Octave, placed in the other Parts.

The Gamut will serve to find these Intervals, and this Bass may be represented by the Number 1, as thus:

C, *E*, *G*, . *C*, *C*.
1, 3, 5, 1, or 8.
1, 2, 3, 4, 5, 6, 7, 8.——We have marked 1, or 8, because the Octave is always represented by the same Note that was taken for the Bass.

The Third, the Fifth, or the Octave, may be placed indifferently in any of the Parts, being at Liberty to place the Third above the Fifth, or the Octave, and the Fifth above the Octave, provided that those Intervals are found to be always above the Bass; and each Part is to be kept within its natural Bounds, and so contrived, that the Tenor may be above the Bass, the Counter-Tenor above the Tenor, and the Treble above the Counter-Tenor.

CHAP. IV.

Of the Succession or Sequence of Chords.

IF the Bass is to proceed by consonant Intervals, the other Parts on the Contrary are to proceed by diatonic Intervals; so that in these last Parts we cannot skip from one Note to another, but to that which is the nearest; as thus: *C* can go but to *D*, or to *E*, if it does not keep on the same Degree, as it often happens; so of the others; and here follows the Manner of doing it.

1. We chuse a Note which is called the Key-note, by which the Bass is to begin and end: This Note fixes the Progression of all those contained within the Compass of its Octave: If then we take *C* for the Key, we can use as well in the Bass as in the other Parts, but the Notes *C*, *D*, *E*, *F*, *G*, *A*, and *B* without it, it being permitted to alter them by any Sharp or Flat.

This Note *C* being placed in the Bass, you dispose the Chord in the other Parts, observing that which makes the Octave to *C*, that which makes the Fifth, and that which makes the Third.

2. If after *C* the Bass ascends a Third *A*, or a Fourth *B* (see the Example) the Tenor—that made the Octave to *C*, which is the

the Bass, ought afterwards to make the Fifth to the Note which in that Bass ascends a Third or a Fourth after *C.*

The Counter-Tenor, which made the Third to *C,* ought afterwards to make the Octave to the Note which ascends a Third or a Fourth; and the upper Part, or Treble, which made the Fifth to *C,* ought afterwards to make the Third to the Note so ascending a Third or a Fourth.

3. If after *C* the Bass ascends a Fifth *C,* or a Sixth *D* (see the Example) the Tenor—which made the Octave, ought, afterwards, to make the Third; the Counter-Tenor—that made the Third, ought afterwards to make the Fifth, and the upper Part, or Treble that made the Fifth, ought to make the Octave.

4. and Lastly, Those that will not burthen their Memory by retaining the Progression of each upper Part, in respect to the Bass, need only to remember, that each of those Parts can make but one of the three Intervals that compose the perfect Chord, and only in three different Manners, either by keeping on the same Note, or on the same Degree, or by ascending or descending diatonically whatever Road the Bass may take; so that if a Note of one of the Parts can make the Third, the Fifth, or the Octave, without altering its Position, it must absolutely remain; but if by this Manner you cannot find any one of those Intervals, you will infallibly find it by making it ascend or descend diatonically.

If two Parts should, by Chance, happen to meet upon the same Note or Degree, whereby one of the Intervals in the perfect Chord should be wanting, it would proceed from one of those two Parts having made one of the three Intervals of that perfect Chord, either by ascending or descending: So that, having made it to ascend, it must afterwards descend, or having made it to descend, it must afterwards ascend; which is natural to that Part that makes the Fifth to a Note in the Bass followed by another ascending a Fourth, to which Note, so ascended, this Part can make the Octave by descending, or the Third by ascending, to which Degree this Part ought then to ascend; this is also natural to that Part that makes the Octave to a Note of the Bass followed by another ascending a Fifth, and, in that Case, that Part must descend upon the Third, to the Note which ascends a Fifth in the Bass.

EXAMPLE.

E X *A M P L E.*

5. J 3. H 5. J 3. H 5. L 8. E 5. L 8. E 5.

Treble.

3 G 8. F 3. G 8. F 3. H 5. J 3. H 5. J 3.

Counter Tenor.

8 E 5. L 8. E 5. L 8. F 3. G 8. F 3. G 8.

Tenor.

A B C D

Fundamental Bass.

D C B A

Ascend a 3d, or descend a 6th.	Ascend a 4th, or descend a 5th	Ascend a 5th, or descend a 4th.	Ascend a 6th, or descend a 3d

Ascend a 6th, or descend a 3d.	Ascend a 5th, or descend a 4th	Ascend a 4th, or descend a 5th.	Ascend a 3d, or descend a 6th

The Progression of the upper Parts in this Example may be easily remembered, since you will find in all but 8, 5, and 8, 3, *E*, *F*; 3, 8, and 3, 5, *G*, *H*; 5, 3, and 5, 8, *J*, *L*; when the Bass ascends a Third *A*, or a Fourth *B*, it is found that 8 leads to 5 *E*; 5 to 3 *J*; and 3 to 8 *G*: And when the Bass ascends a Fifth *C*, or a Sixth *D*, it is found that 8 leads to 3 *F*; 3 to 5 *H*; and 5 to 8 *L*: So that, whatever Road the Bass takes, we may know by the first Interval (be it a Third, Fifth, or Eighth) that which must be the next to the following Note in the Bass; and so on until the End, by following the same Method, for each Part separately, and observing that the 3, 5, and 8 be always contained in the three upper Parts, being at Liberty to give to any one of the Parts the 3, 5, or 8, to the first Note of the Bass; but in a Succession or Sequence of Chords, one cannot help following the Method above prescribed, to each Part that shall have made the 3, 5, or 8th.

It

It appears also by this Example, that this Order prescribed doth not only happen between the first and second Note of each Bar, but likewise between the second Notes of a Bar and the first of the next; so that, wherever the Progression of the Bass is the same, that of the other Parts will be so likewise. Therefore, the Interval marked *A*, between the two Notes of the first Bar, and between the two last Notes of the Example, being the same, the Progression of the upper Parts must likewise be the same; so of the other Intervals of the Bass marked by a *B*, a *C*, or a *D*. as well above as under the Bass: Nevertheless, one must not strictly seek the like Uniformity in one upper-Part only, by Reason that the Succession of Chords will oblige it to make sometimes the Third, sometimes the Fifth, *&c.* but it will always be found, that that Part which hath made the Third, the Fifth, or the Octave, will always follow the Progression which is assigned to it by that of the Bass. From hence it is to be concluded that, after having fixed and determined the Chords of the Parts according to the Progression of the two first Notes of the Bass, we must also fix and determine the Succession by that of the second Note of the Bass to the Third, from this to the Fourth, and from this to the Fifth, and so on to the End, each Note of the Bass always making one of the consonant Intervals prescribed to its Progression with that that follows or precedes it; and each Interval of that Bass fixes or determines the Progression of the upper Parts.

We have placed the Number 1, either above or below each Note of the Bass, to shew that in each Chord there will be found but the Numbers 1, 3, 5, 8.

You may at present compose a Bass after what Manner you will, nevertheless, by making it begin and end by the Note *C*, being at Liberty to make it proceed by all the consonant Intervals, without altering the seven Notes, *C*, *D*, *E*, *F*, *G*, *A*, *B*, by any Sharp or Flat, and observing to avoid the Note *B*, in the Bass only, and after having disposed the first Chord in each Part, the Progression of those Parts that make the 3, 5, or 8th—will be fixed by that of the Bass.

EXAMPLE.

EXAMPLE.

Treble. 5. 8. 3. 8. 3. 5. 3. 8. 5. 3. 5. 3. 5. 3. 5. 8. 5. 8. 5.

Counter Tenor. 3. 5. 8. 5. 8. 3. 8. 5. 3. 8. 3. 8. 8. 3. 5. 3. 5. 3.

Tenor. 8. 3. 5. 3 5. 8. 5. 3. 8. 5. 8. 5. 8. 5. 8. 3. 8. 3. 8.

Fundamental Bass.

To ascend a 5. 6. 4. 6. 6. 4. 4. 4. 3. 5. 3. 5. 3. 5. 5. 4. 5. 4.

Remember that to ascend a Sixth, or descend a Third, is the same Thing; likewise to ascend a 4th, or descend a 5th.

It is proper at first to begin by Common Time, and you may use either a Minim or a Crotchet for each Part of the Measure or Bar, in the same Manner as we have used a Semibreve.

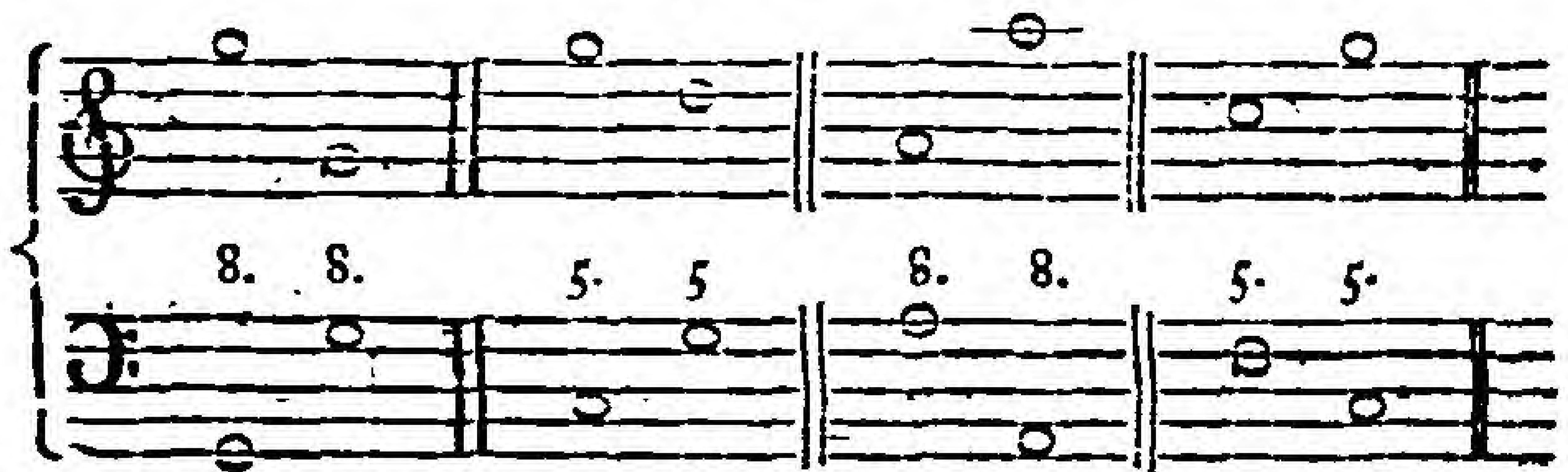
It is easily perceived, that the Disposition of this Bass depends only upon Fancy or Taste; yet one may keep to it in the Beginning, to see if the Parts that will be placed above it be agreeable to ours; after which you may compose other Basses at Pleasure, observing that the last Note of the Bass ought always to be preceded by another of the Distance of a Fourth below, or a Fifth above it: that is to say, that the Note *C* ought to be preceded by the Note *G*, at the Conclusion, or final End of the Piece.

CHAP. V.

Of some Rules which must be observed.

1. TWO Octaves, or two Fifths, are never to follow one another immediately; yet it may be practised in Pieces of four Parts, provided that the Progression of the two Parts that make two Octaves, or two Fifths, moves by a contrary Motion, that is to say, that if one of the Octaves ascends, the other ought to descend.

Example of two Octaves, and two Fifths, moving by a contrary Motion.



2. You must avoid ascending from a Minor, or flat Third, to the Octave, which cannot be found in the foregoing Examples, by Reason that the Major or Minor, or sharp or flat Third, was not as yet in Question; but the Discord we are going to treat of, will easily make us observe this Rule.

CHAP VI.

Of the Chord *of the Seventh.*

ARTICLE I.

SUpposing that you are arrived at a sufficient Knowledge of the consonant Intervals, of which the perfect Chord and the Progression of the Bass are composed; the Relation, which these Intervals bear together, is now to be examined; and without taking any Notice of the Octave, which may be looked upon but as the Replicate of the Bass, represented by the Number 1, it will be found, that the perfect Chord is composed of three different Sounds, the Distance of which, from the first to the Second, is equal to that from the Second to the Third, as appears by these three Numbers, 1, 3, 5, a Third from 1 to 3, and another from 3 to 5. Now, to find the Chord of the Seventh, one need only to add another Sound in the same Proportion thus, 1, 3, 5, 7, which makes another Third from 5 to 7; and this last Chord differs from the perfect, only by the 7th, which is added to it.

This Interval added to the perfect Chord, being Dissonant or a Discord; the Chord wherein it takes place is called Dissonant, and the Octave may be added to it, as in the perfect Chord, either for composing in five Parts, or for giving a better diatonic Progression to the upper Parts; in which Case it is to be observed, that the Octave oftentimes takes the Place of the Fifth, which is indifferent, there being, in that Case, only to let the [illegible] natural Course, which is to proceed diatonically

cally, whether the Octave, or the Fifth, happens to be in this Chord of the Seventh, or not; as to the Third, it cannot properly be left out.

This Chord of the Seventh must not at present be used, but only upon such Notes of the Bass as are preceded and followed by a Fourth ascending, or a Fifth descending.

The dissonant Interval of this Chord, which is the Seventh, ought to be prepared and resolved by a consonant Interval; that is to say, that the Note which made the Seventh to the Bass must be prepared and resolved by a Third. The Third which prepares or precedes the Seventh must be upon the same Degree, or upon the same Space or Line with the Seventh that follows it; and the subsequent Third, by which the Seventh is resolved, is to descend diatonically.

It must be so contrived, that the first Seventh be heard upon the first Note, or Part of the Bar, and consequently prepared upon the second Note, or Part of the preceding Bar; the first Seventh being that which is not immediately preceded by another Seventh. As soon as a Seventh hath been taken upon a Note of the Bass that hath been preceded by a Fourth ascending, or a Fifth descending, the Bass must always proceed by the like Intervals, until the Key-note, which at present is that of *C*, by giving the Chord of the Seventh to each Note, excepting the Key-note and its Fourth, which are *C* and *F*. *C*, or the Key-note, is excepted, because the Key-note cannot be deemed as such, but with the perfect Chord; and *F*, or the Fourth, is excepted, because, it being forbidden to use the Note *B* in the Bass, if the Fourth, or *F*, carried the Chord of the Seventh, it would in that Case be obliged to ascend a Fourth, or descend a Fifth upon *B*. *E* is likewise to be excepted, since one could not give it the Chord of the Seventh, without its being preceded by *B*, by reason of the Progression limited to the bass of this Chord; so that this Chord of the Seventh is not for the present to be used, but upon the Notes *A*, *D*, and *G*.

EXAM-

EXAMPLE.

Treble. 3. 8. 5 8. 5. 5. 3. 5. 8. 3. 8. 5. 3. 8. 5. 8. 5. 8. 5.

Counter Tenor. 5. 3. 7. 3. 7. 3. 8. 3. 5. 8. 5. 3. 8. 5. 3. 7. 3. 5. 3. A

Tenor. 8. 5. 3. 7. 3. 8. 5. 8. 3. 5. 3. 8. 5. 3. 7. 3. 8. 3. 8. L

Fundamental Bass. C 7 7 7 C 7 7

To ascend a 3. 4. 4. 4. 4. 4. 6. 5. 5. 3. 4 4. 3. 4. 4. 4. 5. 4.

In the upper Parts, the Seventh is found always between two Thirds, thus: 3, 7, 3; and the first Seventh is always prepared in the second Part of the Bar *C.*

The Necessity we are under to make the Seventh descend upon the Third, by which it is resolved, alters the Progression of that Part, which, as we have said before, ought to ascend from the Fifth to the Third, when the Bass ascends a Fourth; but as that same Part may also fall upon the Octave, we must absolutely give it that Progression, when the Seventh happens to take Place; because, that the Seventh is obliged to fall upon the Third: therefore, since we cannot alter the Progression of the Seventh, that of the Fifth *A* must be altered according to what we have already said, that we were sometimes obliged to use the Octave instead of the Fifth, in the Chord of the Seventh, by Reason of the diatonic Progression of the upper Parts; and in Chap. IV. that when two Parts happen to meet upon the same Degree, that Part that can make one of the three Intervals must be altered, either by ascending or descending.

The same Part that made the Fifth, can also make another Fifth *B*, provided that its Progression, and that of the Bass, be contrary, as was said in the foregoing Chapter, which is done in order to complete the Chords, or to put the parts in their natural Place; see the Guide at *B*, which shews the Octave, which we have avoided in this Place, because it is found in another Part *L.*

ARTICLE

ARTICLE II.

THE Seventh, which is the first, and we might say the Principal of all Discords, may be prepared and resolved by all the Concords; but as its several Resolutions are derived from the preceding Manner, we shall not as yet speak of it, but only say, that it may also be prepared by the Fifth, and by the Octave, and in that Case the Bass must descend a Third; in order that the Seventh may be heard prepared by the Fifth, and ascend diatonically, when the Seventh is prepared by the Octave; observing that all the upper Parts descend, when that Bass ascends diatonically, excepting that Part which makes the Seventh, and which remains upon the same Degree, in order to fall upon the Third.

The Seventh may be also prepared by the Sixth, but it is not yet Time to speak of it, because at present we are only talking of the Fundamental Harmony, composed only of the Bass, of its Third, Fifth, and Seventh, as thus, 1, 3, 5, 7.

N. B. That the Progression we have prescribed to the Bass for the Chords of Sevenths, in the first Article, cannot alter but only in respect to the first Seventh, and it is only in that Case that that Seventh may be prepared by the Octave, or by the Fifth; for after the first Seventh, you will always find the Seventh between two Thirds, and by whatever Manner it be prepared, it will always be resolved by the Third.

EXAMPLE.

8. 5. 7. 3. 8. 8 5. 8. 3. 7. 3. 3. 8. 5. 8. 5.

Treble.

5. 3. 5. 8. 5. 5. 3. 5. 7. 3. 8. 8. 7. 3. 7. 3.

Counter-Tenor.
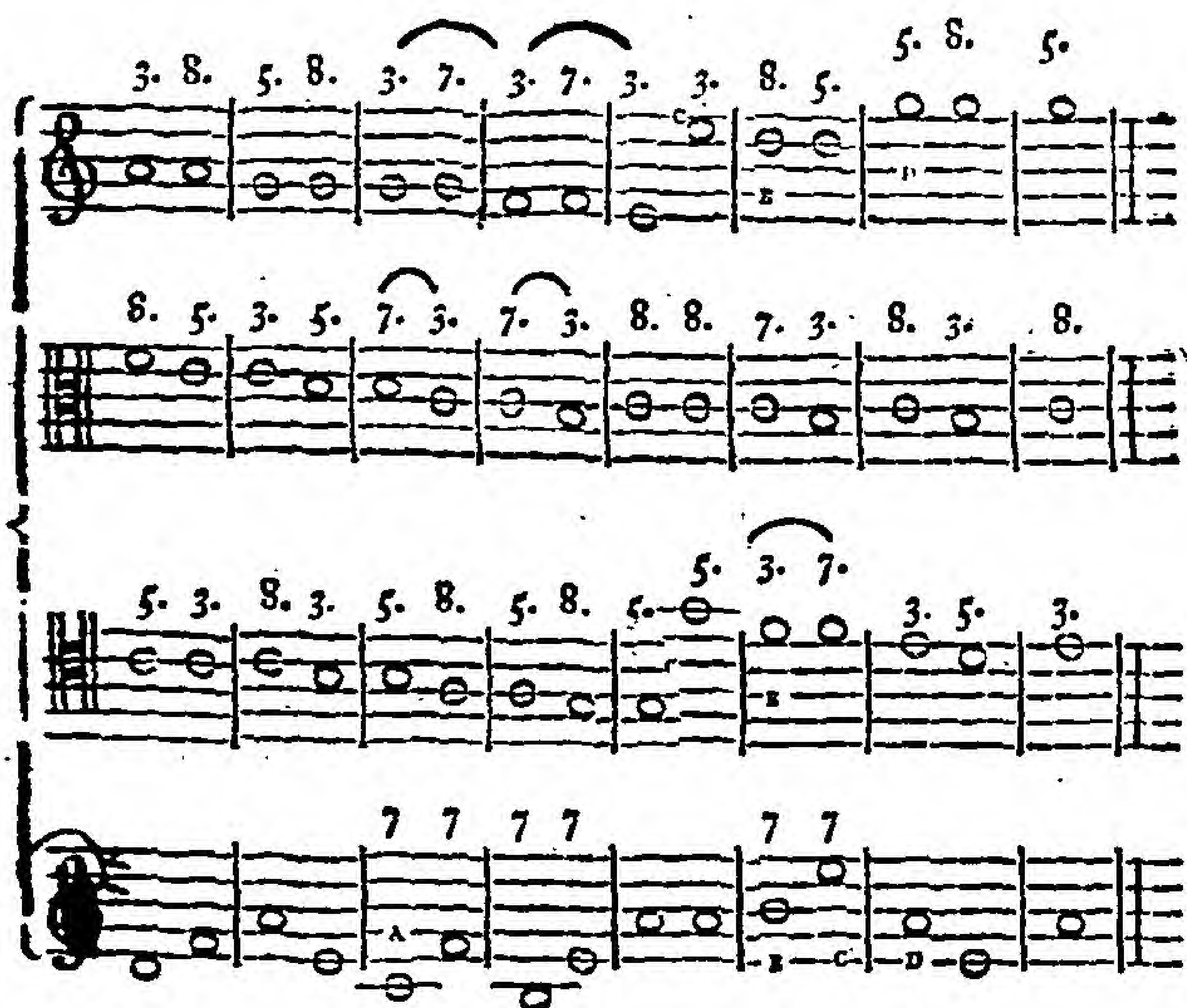
3. 8. 3. 7. 3. 3. 8. 3. 5. 8. 5. 5. 3. 7. 3. 8.

Tenor.

7 7 7 7 7 7 7

Fundamental Bass.

To ascend a 4. 6. 4. 4. 4. 5. 6. 6. 4. 4. 2. 4. 4. 4.



This Example ſhews how the Seventh may be taken upon the four Notes, *E*, *A*, *D*, and *G*; by the liberty of making the Baſs to fall a Third, in order to prepare the Seventh by the Fifth, or to make it aſcend a Second for preparing the Seventh by the Octave. We find, in this Example, two Parts that aſcend together, an Octave *(C,)* which may be done in order to put the Parts in their natural Place, provided that thoſe Parts do not make together two Octaves, or two Fifths following; for what we have ſaid in reſpect to the Baſs, muſt likewiſe be underſtood of any two Parts taken ſeparately.

If two Parts can aſcend an Octave, the like rule holds for one ſingle Part, as appears by the Baſs *(J)* inſtead of remaining upon the ſame Degree; yet an upper Part could not do the like, where a Diſcord happens to be prepared, and it muſt in that Caſe keep on the ſame Degree.

It is not yet neceſſary to take any Notice of the Sharp placed before *F*, as Beginners are not obliged to uſe any Sharp or Flat, until they are better inſtructed.

If the Baſs exceeds its natural Bounds, and if the Tenor happens to be above the Counter-Tenor, it is by reaſon that we would not alter the diatonic Order of the upper Parts, to which we muſt ſubject ourſelves, eſpecially in this Caſe.

We have nothing more to ſay, but what depends upon theſe firſt Principles; the better they are underſtood, the leſs Difficulty there will be in comprehending the reſt.

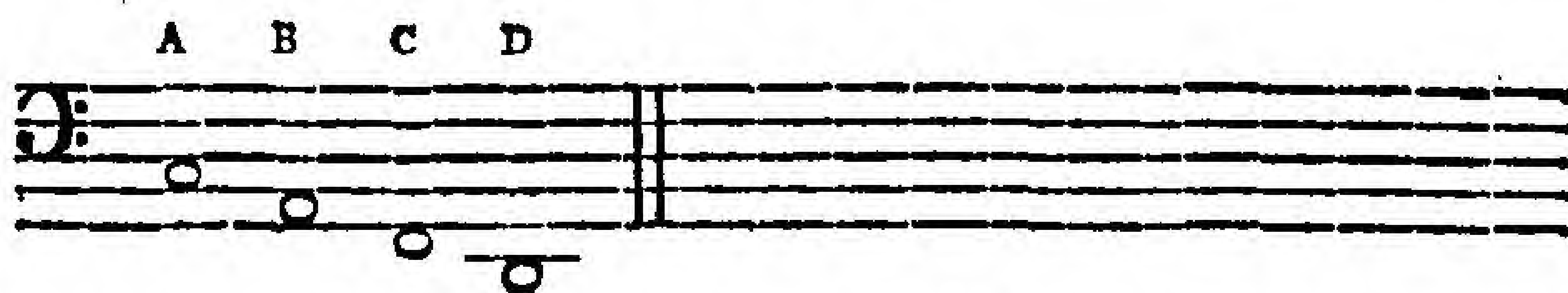
CHAP.

CHAP. VII.

Remarks touching the Difcord.

A DISCORD, inftead of being troublefome to a Compofer, on the contrary, it gives him a greater Liberty, for in all Progreffions of a Bafs afcending a Second, a Fourth, or a Sixth, there will always be found one Note in the upper Parts, which having made a Confonant Interval with the firft Note of the Bafs, may, without altering it, make the Seventh to the fecond Note of that Bafs, which ought to be practifed as often as poffible, and by that Means the Fault of afcending from the flat Third to the Octave, or from the flat Sixth to the Octave, will be avoided; but at the fame Time it muft be confidered, whether the Note in the Bafs upon which you would take the Seventh, be followed by another, that can refolve it by the Third, otherwife the common, or perfect Chord muft be taken.

EXAMPLE.



I cannot take the Seventh upon the Note at *(B,)* though it be prepared by the Fifth to the Note at *(A,)* becaufe that it cannot be refolved by the Third to the Note at *(C;)* but by putting the Note at *(D)* in the Place of the Note at *(C)* I then can take the Seventh to the Note at *(B)* fince it will be naturally refolved by the Third to the Note at *(D,)* fo of the reft, taking Notice that the Key-note cannot as fuch carry the Chord of the Seventh, and that we fpeak here only of the fundamental harmony.

CHAP. VIII.

Of the Key, and of its Denomination of Flat *and* Sharp.

WE have called the Key-note, that by which the Bafs is to begin and end; and we have mentioned that that fame Key-note fixed the Progreffion of the other Notes contained in its Octave; confequently, if we take *C* for the Key-note,

note, we cannot alter the Notes *C*, *D*, *E*, *F*, *G*, *A*, and *B*, by any Sharp or Flat; for it is thus that the Gamut repreſents it in the Octave of *C*; from whence we conclude, that the Word Key is adapted to one Note, choſen as Principal to compoſe a Piece of Muſic in, and for that Reaſon is called the principal Key note; this Note having the Privilege to determine all the diatonick Intervals, wherein all the Tones or whole Notes and Semitones, or half Notes, which ought to follow each other from the Key-note to its Octave, take Place, and which is called Modulating; and the Difference of the Mode or Key is this: The Mode (from whence Modulation is derived) conſiſts in the Third to the Key note; and as the Third can be but either Major or Minor, or Sharp or Flat; ſo likewiſe the Mode is diſtinguiſhed but by thoſe two Sorts. and for that Reaſon the Word Mode is generally comprehended or underſtood in that of Key, ſaying only a ſharp key, or flat Key.

If we give the ſharp Third to *C*, we ſay that we are in the Key of *C* Sharp, or *C* Major; and if we give it a flat Third, we ſay, that we are in the Key of *C* Flat, or *C* Minor; Modulation conſiſting only in theſe two Species of Major and Minor, which depends upon the Third given to the Key-note.

The Note *C*, within the Compaſs of its Octave, contains all the Tones Major that can be uſed; and there being but a ſmall Difference between the Major and the Minor, we ſhall not ſhew the Difference until we have fully examined and explained the Major.

The Key of *C* will ſerve as an Example for all ſharp Keys, for *D*, *E*, *F*, *G*, &c. may be taken as Key-notes, as well as *C*; but when once a Note hath been choſen for the Key-note, one cannot ſpeak of the others, but comparatively to that ſame Key-note; therefore the ſecond Note, the Third, the Fourth, the Fifth, &c. will be ſuch, but comparatively to the Note ſuppoſed for the Key-note; and conſequently, in the Key of *C*, the ſecond Note is *D*, the Third *E*, the Fourth *F*, &c. and here follow the Names of the ſeveral Notes or Tones in the Key of *C*.

C	Octave,
B	Sharp Seventh, or leading Note,
A	The Sixth,
G	The Fifth, or governing Note of the Key,
F	The Fourth,
E	The Third,
D	The Second,
C	The Key-note.

Obſerve two Notes, which, beſides the Key-note, have a proper Name to diſtinguiſh them from the others; the one is the governing

governing Note of the Key, or the Fifth, and is thus called; because, in all final Cadences, this Note always precedes the Key-note, as may be seen in the foregoing Examples, where *G*, which is the governing Note of *C*, always precedes it, and especially at the End or Close. The other is the leading Note, or sharp Seventh, and is thus called, because, in whatever Part this Note is heard, the Key-note immediately follows it; therefore it may very properly be called the leading Note of the Key; and in the Key of *C*, the sharp Third is *E*, the governing Note is *G*, and the leading Note is *B*, and the governing and leading Notes, and the sharp Third, do in all Keys make the same Intervals as *E*, *G*, and *B*, make in the Key of *C*, excepting in flat Keys, in which the Third is flat.

CHAP. IX.

Of the Manner of modulating Harmonically, when a diatonic Progression is given to the Bass.

ALL Notes that carry the perfect or common Chords may be deemed Key notes, and all those that carry the Chord of the Seventh, may be deemed governing Notes, with this Difference, that the governing Note of the Key is distinguished from that which is but singly a governing Note, by reason that the Third to the governing Note of the Key must always be sharp; whereas the Third to those Notes which are but singly governing Notes, is oftentimes flat; and there being no other Key-note in the Key of *C*, but *C* itself, the perfect Chord must be given but to that same Note *C*; there being no other governing Note of the Key, in that same Key of *C*, but *G*, consequently one cannot give the Chord of the Seventh with the sharp Third, but to that same Note *G*.

These two Chords, the Perfect and that of the Seventh, are as it were the only Chords in Harmony, for all other Chords proceed from them; and these are only affected to a Progression of the Bass, such as we have hitherto treated of; and if we are going to alter that Progression, we shall not thereby alter their Chords, but only the Disposition, by placing the octave, either above or below one of the Sounds, or Notes, comprized in the Chord; which obliges us to give them another Name, in order to distinguish those from which they are derived.

Consonant Chords *derived from the Perfect.*

It must be observed, that the Number 1 represents the Bass, and that the other Numbers shew the Distance from one Sound, or Note, to that of the Bass; and that the Numbers 8, 10, 12, *&c.* are but the Replicates, or Octaves, of 1, 3, 5, *&c.* and as 8 is the Replicate of 1, so 10, and 12 are the Replicates of 3 and of 5: Also, that all Numbers may be reduced to a meaner or lower Term, the Intervals whereof will be equal: For Example, 4, 5, 6, may be reduced to 1, 2, 3; because the Distance from 4 to 5 is not greater than from 1 to 2. Therefore, the Numbers 6, 8, 10, 12, may be reduced to 1, 3, 5, 7, by reason that there is not a greater Distance from 6 to 8, than from 1 to 3; so of the others, it being necessary to reduce to a Unity the first Number of each Chord; because that Unity represents the Bass to the perfect Chord, and that of the Seventh, from whence all Concords and Discords are derived.

We shall not take Notice of the 8 in the Chords, because that Number is the Replicate of the Bass 1.

Figures which are placed over or under the Bass, to shew all the Sounds the Chord is composed of.	The perfect Chord is composed of 1, 3, 5, This Chord is always taken upon the Key-note, and sometimes upon its Governing-note, or Fifth.	*C, E, G.* 1, 3, 5,

Chords *inverted, derived from the perfect* Chord.

6. The Chord of 6 is composed of 1, 3, 6, (*E, G, C,*) inverted from 6, 8, 10. (*C, E, G.*) = 1, 3, 5.

This Chord is always used upon the Third of the Key.

$\frac{6}{4}$. The Chord of $\frac{6}{4}$ is composed of 1, 4, 6, (*G, C, E,*) inverted from 4, 6, 8. (*C, E, G.*) = 1, 3, 5.

This Chord is used but upon the Governing-note or Fifth of the Key, but not so often as the perfect Chord, or that of the Seventh.

Enumeration

Enumeration of Diſcords, *or Diſſonant* Chords, *derived from the* Chord *of the Seventh.*

G, B, D, F.
7. The Chord of the Seventh to a Governing-note, or Fifth of the Key, is compoſed of } 1, 3, 5, 7.

Chords *inverted, derived from the* Chord *of the Seventh.*

$\frac{6}{5}$♭, or 5♮. The Chord of the flat or falſe Fifth is *B, D, F, G,* compoſed of 1, 3, 5♮, 6, inverted from } *G, B, D, F.* 6, 8, 10, 12. 1, 3, 5, 7.

This Chord is never uſed but upon the Leading-note or ſharp Seventh of the Key.

6♯. This Chord is called the ſmall Sixth, and is *D, F, G, B,* compoſed of 1, 3, 4, 6, inverted from } *G, B, D, F.* 4, 6, 8, 10. 1, 3, 5, 7.

This Chord is generally uſed upon the ſecond Note of the Key.

4♯. This Chord is called the Tritonus, and is *F, G, B*♮, *D,* compoſed of 1, 2, 4♯, 6, inverted from } *G, B, D, F.* 2, 4, 6, 8. 1, 3, 5, 7.

This Chord is never uſed but upon the fourth Note.

It is to be obſerved, that the Key-note lends its perfect Chord but to its Third and Fifth; the Third under the Name of Sixth, and the Fifth under that of $\frac{6}{4}$; ſo that, when you can in all Keys diſtinguiſh the Third and Fifth, you may at the ſame Time know what Chords are to be taken, though the perfect Chord more properly belongs to the Fifth or Governing-note than the Chord of $\frac{6}{4}$; and even the Chord of the Seventh ſeems to belong only to the Fifth, eſpecially when it immediately precedes the Key-note; but let not the Difference between the perfect Chord, and that of the Seventh, puzzle you, ſince this laſt Chord conſiſts only in a Note or Sound added to the perfect Chord, which the Compoſer is at Liberty to leave out; ſo that, wherever the Chord of the Seventh might be uſed, you may take only the perfect or common Chords; yet, as it is proper to know what we are about, it muſt not be left out without a Reaſon, eſpecially as this Chord of the Seventh is the Origin of al

Discords; the Knowledge of its Progression, that is to say, of the Chord that is to succeed it, being as necessary, as that of its Construction *i. e.* of the Sounds or Notes of which it is composed, since it is upon its Construction and its Progression that all other Discords, or Chords dissonant, are regulated.

If we have said, that the Fifth of the Key carried the Chord of the Seventh, only when it preceded the Key-note, it is to be at the same Time understood of all the Notes which compose the perfect Chord of that same Key-note; that is to say, of the Third, and even of that same Fifth, when those two Notes bear the Chords derived from the Perfect, the Fifth may carry the Chord of Six and Four, after that of the Seventh, when its Length may permit it, at the Will and Pleasure of the Composer; and, as the Notes derived from the Key-note are to be preceded in the same Manner as the Key-note, so likewise the Derivatives of the Fifth of the Key cannot be deemed as such, unless they immediately precede that same Key-note, or its Derivatives; and one must not only consider a Chord in its Construction, and in its natural Progression, but also in the different Disposition that may be given to the Notes that compose it, by placing in the upper Parts those that are found in the Bass, or by placing in the Bass those that are in the upper Parts; which obliges us to give different Names to one and the same Chord, according to its different Disposition, and in order to know, at the same Time, those Notes which ought in that Case to accompany the Bass; and as it is known that the Third and the Fifth (which compose the perfect Chord of the Key-note) may represent the Key-note, by bearing a Chord derived from the Perfect, when those Notes happen to be in the Bass; so likewise the Notes which compose the Chord of the Seventh, to the Fifth of the Key, cannot immediately appear preceding the Key-note, or its Derivatives, without bearing a Chord derived from the Seventh; and, therefore, it must be remembered, that if, in the Key of *C*, one of these Notes *G*, *B*, *D*, or *F*, should immediately precede *C*, or *E*, in the Bass (we omit *G*, because it is our chief Subject in the Chord of the Seventh) the three other Notes are to accompany it. We have said that the Fifth or Governing-note might carry the perfect Chord as well as the Seventh, and besides, that the perfect Chord always subsisted in that of the Seventh; therefore, the Chord of the Seventh must be preceded in the same Manner as the Perfect; which obliges us to attribute a Governing-note to all those Notes that bear the Chord of the Seventh; and as a Governing-note is always a Fifth above, or a Fourth below the Note governed, it is not difficult to comprehend that *G* can have but *D* for its Governing-note; and as a Note is called a Governing-Note, but by reason only of its being a Fourth below, or a Fifth above, it can carry in

that

that Case but the Chord of the Seventh; so that, by following the same Disposition that we have given to the Chord of the Seventh to the Note *G*, we shall find that of the Note *D* between these Notes *D*, *F*, *A*, *C*; from whence we conclude, that the Note *D*, or those comprehended in its Chord, cannot appear in the Bass immediately before the Note *G*, without their Chord being composed of any other Notes than *D*, *F*, *A*, *C*, in the same Manner as *G*, *B*, *D*, *F* ought to compose the Chord to each of those same Notes, when the Note *C* follows them; the harmonic Progression of Discords being but a Succession or Sequence of Governing-notes, or Fifths, which is not difficult to comprehend in its Bottom, as the Examples of Sevenths prove to us; and it is by the Relation there is between the fundamental Chord and its various Progression, that arises the Liberty we have of using indifferently any one of the Notes contained in the fundamental Chords, which are the Perfect and the Seventh; and it is in this Relation that all our Attention is hardly sufficient; nevertheless, by keeping it within the Compass of an Octave, it is only necessary to know the Manner how a Concord, or a consonant Chord, is to be preceded, having given to understand, that a Discord is not preceded by any other Manner; and thus we say, without making use of the Names of the Notes, but only of the Interval which each of those Notes makes with the Key-note, in order that it may serve for all Keys in general; for when it is necessary but to know how to distinguish the Key-note, you will then have got over most Difficulties.

The Key-note carries the perfect Chord; its Third always carries that of the Sixth; and its Governing-note, or Fifth, always carries the Perfect, when it doth not immediately precede the Key-note; otherwise the Seventh *F* must be added to its perfect Chord *G*, *B*, *D*.

The second Note, which, in a diatonic Progression, is between the Key-note, and its Third, can carry, in that Case, but the Chord of the small Sixth *D*, *F*, *G*, *B*.

The Leading-note, or sharp Seventh, which in ascending precedes the Key-note, must carry the Chord of the false or flat Fifth *B*, *D*, *F*, *G*; but when in descending it precedes another, which is not contained in the Chord to the Key-note, then it is deemed but as the Third to the Governing-note, or Fifth of the Key; and in that Case must carry the Chord of the Sixth *B*, *D*. *G*, inverted from *G*, *B*, *D*,

The fourth Note, which in ascending precedes the Governing-note, must in that Case carry a Chord like unto that of the Leading-note, when the Leading-note ascends to the Key-note, since the Key-note and its Fifth must be preceded alike; so that, as the Leading-note or sharp Seventh hath carried in that Case a Chord derived from the Fifth, so likewise the Fourth will carry

a Chord derived from that Note, which is the Governing-note, or Fifth, to that Fifth. So that, if *G* governs *C*, *D* for the ſame Reaſon governs *G*; and as, in the Key of *C*, *F* is the fourth Note, it will then carry the Chord of $\frac{6}{5}$, or the great Sixth *F*, *A*, *C* and *D*, derived from that of the Seventh *D*, *F*, *A*, *C*.

This Chord of the great Sixth differs from that of the falſe Fifth, but in reſpect to the Fifth which is perfect one Way, and flat or falſe the other; which proceeds from the different Species of Thirds, which is ſharp between *C* and *E*, and flat or minor between *D* and *F*; for it may be obſerved, that the Diſpoſition of theſe two Chords is the ſame, and they are taken equally upon the Third to the fundamental Note, on which the Chord of the Seventh is uſed; we ſhall in its proper Place ſhew the Reaſon why this Diſtinction is made upon the derivative Chords, and not upon the Fundamental.

This ſame fourth Note, which in deſcending, precedes the Third, muſt carry the Chord of the Tritonus *F*, *G*, *B*, *D*.

The ſixth Note, which one Way or other precedes the Fifth and its Third, muſt carry the Chord of the ſmall Sixth *A*, *C*, *D*, *F*, inverted, or derived from that of the Seventh to *D*, which governs *G* in the ſame Manner as the Second, in the like Caſe, carries the like Chord, when it precedes the Key-note or its Third.

If theſe Particulars be examined with the Enumeration of Chords, it will give a better and a clearer Idea of the Whole, obſerving that the Fifth, or Governing-note, may be deemed or looked upon as a Key-note, by reaſon that thoſe two Notes are equally preceded by the ſame Chords, which fixes the Object; and obſerving alſo, in a diatonic Progreſſion, thoſe Notes which derive from the Chords affected, or adapted to the Key-note and its Fifth, and the Notes that follow them; becauſe that one and the ſame Note may happen to belong to two different fundamental Chords, in which Caſe, in order to fix the Chord that it ought to carry, we muſt be be guided by the next Note that follows it, taking Notice of the three or four Notes that compoſe the perfect Chord, or that of the Seventh, and with which the Note in the Baſs ought to be accompanied in the upper Parts.

CHAP.

CHAP. X.

Of the continued Bass.

WE must not confound the diatonic Progression of a Bass, which we now speak of, with the consonant Progression, of which we have given some Examples upon the perfect Chord, and that of the Seventh; these two Chords are the Fundamental, and as a Proof of it, we shall hereafter, under our Examples, place that Bass which we call Fundamental, the Notes of which will carry but perfect Chords, or of Sevenths, whilst the Notes of the usual Bass, which we call continued, will carry Chords of all Species, the Whole making together a complete Harmony; so that this fundamental Bass will serve as a Proof to all our Works and Examples, whereby it will be evident, that the several different Chords which will be therein used, will proceed only from an opposite Progression to that of the fundamental Bass, according to what we have just now explained, though the Chords, compared to one or the other Bass, will be always the same in the main, their Difference proceeding from the Liberty of placing in the Bass any one of the Notes contained in the fundamental Chords; but all the Notes of the Chord taken together will always be the same, and the Progression, fixed to them by the fundamental Chords, will not be thereby altered.

CHAP. XI.

Of the Progression of the Bass, *which fixes at the same Time that of the* Chords, *and of the Manner of reducing a derivative* Chord *to its Fundamental.*

THE Progression of the Notes of a Bass that carry consonant Chords, such as the Key-note, its Third, and its Governing-note, or Fifth, is not limited, provided that that Progression be not foreign to the Key composed in; but, as at present the Question is only of one Key, one cannot be mistaken, by using only the Notes *C*, *D*, *E*, *F*, *G*, *A*, *B*.

The Progression of the Notes of a Bass that carry Discords are limited, such as the Governing-note, when it carries the Chord of the Seventh, and all its Derivatives, or rather those which do not carry the perfect Chord, or any of its Derivatives; because, as soon as a Note carries a Discord, it is certain that it governs another; and if the Discord is not that of the Seventh,

venth, it is certain that it proceeds from it; it will then be only by reducing it to its original or fundamental Chord, that you may surely know the Chord that must follow, whatever Note happens to be in the Bass.

In order to reduce a Discord to its original fundamental Chord, it must be observed, that there are always two Notes, or
F, G, C, D,
two Numbers together, as 3, 4, 5, 6, &c which is likewise found in the Seventh, by placing the Note of the Bass at its
F, G, *C, D,*
Octave, thus: 7, 8; so likewise of the Second, 1, 2. This being the Case, the uppermost Note, or the highest Number, must be placed at the fundamental Bass, and it will be found that the lowermost Note, or the least Number, always makes the Seventh to the other, by thus reducing derivative Chords to their original fundamental Chords 1, 3, 5, 7, as we have enumerated at Page 27. So that, if the Note *G* should be found in the Bass after the Reduction, it is certain that the Note *C* will follow it; and if you should not meet with it in the Bass, you will certainly find one of those that compose its perfect Chord, or that of the Seventh, supposing that you was in another Key; so likewise, if the Note *D* should be found in the fundamental Bass, the Note *G*, or its Derivatives, will follow; so of the others; observing that, after a Chord of the Seventh, the fundamental Bass must always descend a Fifth.

What we have said of a Bass already composed, must be also understood of the Manner of composing it; and if this rule should meet with some Exceptions, as in the false and irregular Cadences, &c. one must not as yet think of it.

Before we give an Example of what we have already mentioned, it must be observed, that the Chord of the Notes, which, in a natural Progression, leads to those that ought to carry a perfect Chord, is to be suited to the Note that follows it, and not to that which precedes it; and that this Progression is generally made from the Key-note to its Fifth, or *vice versa*, from the Fifth to the Key-note, by supposing the Fifth to be a Key-note, as we have before mentioned; so that in a diatonic Progression, by knowing the Chords that lead you to one of those Notes, you will certainly know those that lead to the other; from hence we give for a general Rule.

1. That all Notes that precede by ascending a whole Tone, or a Semitone, that Note on which the perfect Chord is taken, are to carry the Chord of $\frac{6}{5}$, or the great Sixth, or the Chord of the flat or false Fifth.

EXAMPLE.

EXAMPLE.

Great Sixth.	Perfect Chord.	False Fifth.	Perfect Chord.
6 5		5 ♭	
Fourth Note.	Fifth or Governing-note.	Leading-note, or sharp Seventh	Key-note.

Observe that the Difference of these two Chords is only in the Bass; for, whether you ascend a whole Tone, or a Semitone, upon a Note that bears common Chords, the Chord of the upper Parts will always be the same; the Composer being at Liberty to cause his Bass to proceed by a whole Tone, or a Semitone, even though he should be in a Key wherein the Semitone did not properly belong, by reason that as the Fifth, or Governing-note, may be taken for a Key-note, we may introduce all the Sounds that naturally precede a Key-note, by adding (as the Example shews) a Sharp to the fourth Note, which in that Case is changed, and becomes a Leading-note, or sharp Seventh; and it is by this Progression of a whole Tone, or a Semitone, ascending upon a perfect Chord, that a Governing-note may be distinguished from a Key-note, the Bass ascending a whole Tone upon a Governing-note, and a Semitone upon a Key-note; and though, by this Progression of a Semitone, the Attributes of a Key-note are given to a Governing-note, yet we may afterwards continue in the original Key, notwithstanding that same Governing-note appeared as a Key-note, for after a perfect Chord, we may remove into any other Key.

2. All Notes that precede in descending those that carry common or perfect Chords, are to carry the Chord of the small Sixth.

EXAMPLE.

The Guides ſhew that the Baſs may aſcend upon the Third to each of thoſe Notes that carry common Chords, without altering the upper Parts, and of Courſe, thoſe Thirds will then carry the Chord of the Sixth.

We cannot well in this Place perceive the Difference between a ſecond Note and a Sixth, and from a Key-note and its Fifth, by reaſon that the perfect Chord, which the Fifth, or Governing-note, carries, requires to be preceded alike, which doth not give us Room to diſtinguiſh them in a ſharp Key; for in a flat Key, the ſixth Note, which falls upon the Fifth, is but a Semitone higher, whereas the ſecond Note is always a whole Tone above the Key-note; moreover, the Governing-note, or Fifth, always hath its ſharp Third, whereas the Key-note hath only a flat Third in a flat Key; but, if a Governing-Note cannot be diſtinguiſhed in a ſharp Key, let it not puzzle you, becauſe in that Caſe you may uſe it as a Key-note, by ſuiting to its Key the Chords of the Notes which precede it; and by what follows, it may be eaſily known, whether it be truly a Governing-note, or a Key-note.

EXAMPLE.

The Progreſſion of the firſt Note to the Note at *(A)* doth not give any Room to diſcover whether the Note at *(A)* be a Key-note, or a Governing-note; which is of no Signification, by reaſon that the Chords aſſigned to either of thoſe Progreſſions are the ſame; but it is obvious that the Progreſſion from *(A)* to

(B)

(B) leads to a Key-note, therefore *(A)* is the Governing-note. If the Progreſſion from *(B)* to *(C)* leaves us doubtful, the Note at *(D)* ſhews that the Note at *(C)* is the Governing-note; in like Manner, that at *(F)* ſhews that ſame Governing-note at *(G,)* becauſe, in all Keys, the Note immediately below the Key-note is but a Semitone; whereas there is a whole Tone between a Governing-note and that which is immediately below it.

If in a flat Key, deſcending from the Key-note to its Fifth, or at leaſt to its Sixth, the Note immediately below the Key-note is a whole Tone, the flat Third to the Note diſtinguiſhes it, becauſe the Governing-note, or Fifth, muſt always have its ſharp Third.

3. All Notes that are a Third above, or below the Key-note, or the Governing-note, muſt carry the Chord of the Sixth, when the Progreſſion of the Baſs leads to one of thoſe two Notes.

E X A M P L E.
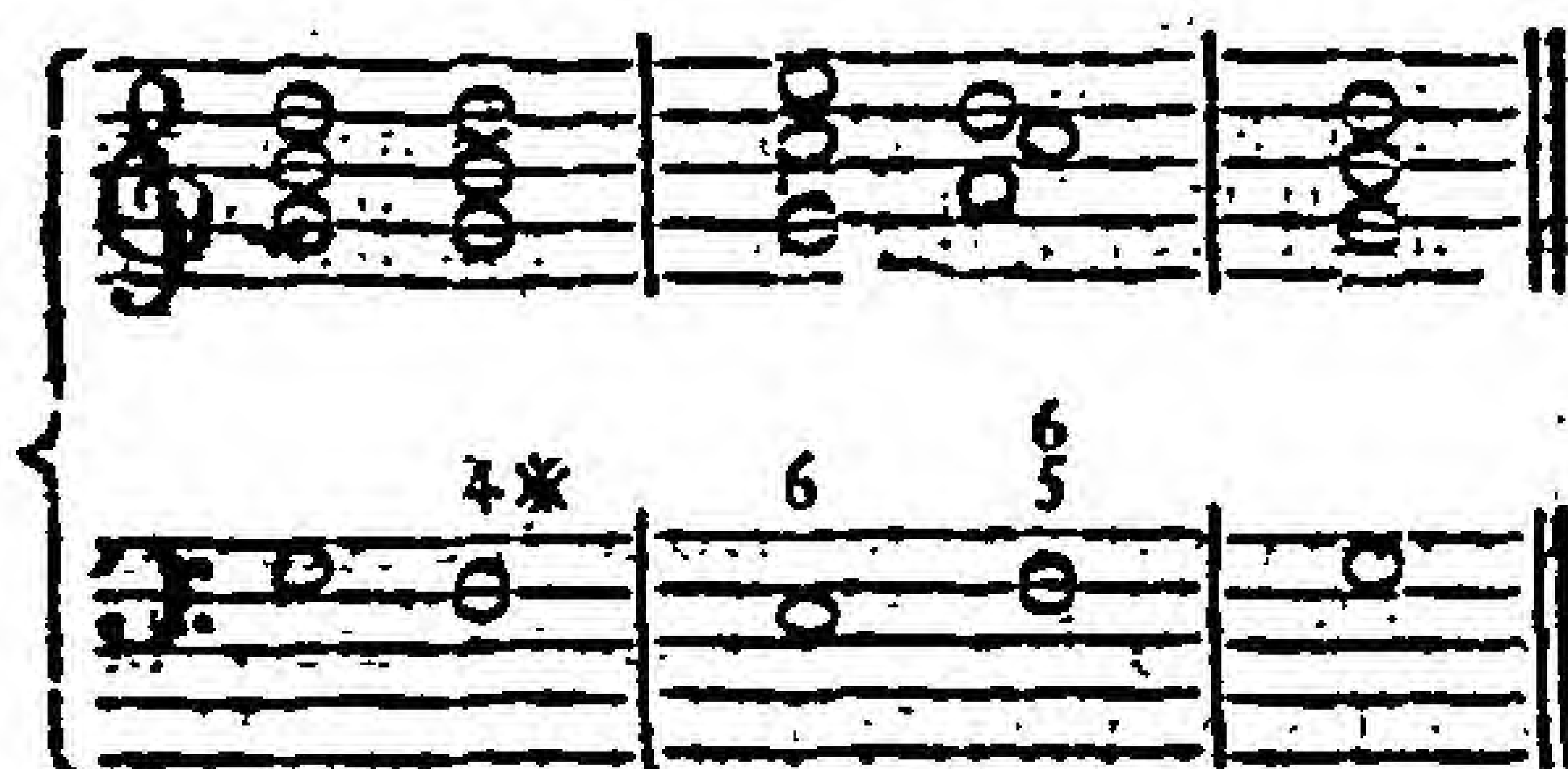
6 6 6 6 5 6 5♭ 6 6✱

A B C D F G J L

The Progreſſion of the Baſs which leads to the Notes at *(B) (D) (G)* and *(L)*, where the perfect Chord is taken, obliges us to give the Chord of the Sixth to the Notes at *(A) (C) (F)* and *(J)*.

4. The Third, repreſenting the Key-note, by reaſon that the Chord of the Sixth upon the Third is the ſame as the common or perfect Chord upon the Key-note; we muſt give the Chord of the Tritonus to the fourth Note deſcending upon the Third, though one may give it alſo the Chord of the great Sixth: but we ſhall ſpeak of it elſewhere.

EXAMPLE.



(*A*) the fourth Note descending upon the Third at (*B*).

By these five last Examples, we can draw very useful Inferences, by observing the different Disposition of the Sounds of which a fundamental Chord is composed, according to the different Progression of the Bass; for if the Fourth bears the Chord of the great Sixth ascending upon the Governing-note, or Fifth; if it carry the Chord of the Tritonus descending upon the Third; if the Leading-note, or sharp Seventh, bears the Chord of the flat or false Fifth; and if the Second and the Sixth carry the Chord of the small Sixth descending upon the Key, or upon the Governing-note, or Fifth, it is visible that these different Chords are but one and the same Chord, and derived from that of the Seventh upon the Notes which in that Case govern those that follow; which will be more clearly explained, by placing a fundamental Bass under a general Example of all we have hitherto said; wherein it will be observed, that the Leading-note, or sharp Seventh, is such but in ascending to the Key-note: for, if it descends, then it becomes but a Third to the Fifth, or Governing-note of the Key; though this last Note may in that Case be looked upon as a Key-note, in order that we may not be mistaken.

General Example of the Octave *afcending and defcending.*

H S

F H

J. R. L. B. M. N. T. K. O. V.

Continued Bafs.

D. Z. Y. A. B. D. C. D. D.

Fundamental Bafs.

As the fundamental Bafs is placed under the other Parts, only as a Proof that all their Harmony is included and comprehended in the perfect Chord and that of the Seventh, one muft not examine, if the Rules are ftrictly obferved between the Parts and the fundamental Bafs; but only whether there be found any other Chords than thofe that are figured over each Bafs; for the Sequence of the Sounds are to be examined but with the continued Bafs, fince the Queftion at prefent is of a diatonic Progreffion given to the Bafs.

1. After having obferved in the continued Bafs the fame Succeffion, or Sequence of Chords, from *J* to *L*, and from *B* to *M*, afcending to the Governing-note, or to the Key-note, as from *N* to *K*, and *O* to *V*, defcending to the Fifth, or to the Key-note, it may be thereby inferred that the Whole is relative to each of thofe two Notes which are the only Notes that can naturally bear the perfect Chord in any Key whatever, remembering that thofe Notes, which are a Third above, are deemed Thirds, when the Bafs defcends from thefe to the Firft, though the

the Third to the Key-note will always be fuch, whatever Road it takes; and that a perfect Chord cannot be preceded by a Difcord, but by that which governs it; thus it appears that the Chords of the fmall and great Sixth, of the falfe or flat Fifth, and Tritonus, are no other but that of the Seventh to the Notes, in the fundamental Bafs, which naturally govern thofe that follow. The fmall Sixth to the fecond Note, the flat or falfe Fifth to the Leading-note, or fharp Seventh, and the Tritonus to the Fourth, derive from the Chord of the Seventh upon the Governing-note of the Key *D*, after which immediately follows the Key-note; the great Sixth to the fourth Note, and the fmall Sixth to the fixth Note, alfo derive from the Chord of the Seventh to the fecond Note at *A* and *C*, which governs in that Cafe the Fifth, or Governing-note of the Key, and which faid Fifth immediately follows; and the Chord of the Sixth is given to the Third, the Sixth, and the Leading-note, or fharp Seventh, only becaufe that thofe Notes are a Third above or below the Key-note, or the Fifth, to which the Progreffion of the Bafs leads us immediately afterwards.

2. It would be imagined, that the fixth Note at *(B)* ought to carry the Chord of the fmall Sixth, agreeable to that of the Seventh, which is figured over the Note at *(B)* in the fundamental Bafs; but we leave out one of the Sounds that make the Difcord for divers Reafons; firft, becaufe it is indifferent; fecondly, becaufe, the next following Note in the Bafs being the Leader, or fharp Seventh, and as fuch creating a Difcord Major (as we fhall hereafter explain) and as Difcords ought not to be doubled, we could not for that Reafon, and in this Cafe, give the Chord of the fmall Sixth to the fixth Note, without caufing the Third to that Sixth to defcend upon the Difcord Major; and the laft Reafon is, that our Rule for taking the Chord of the Sixth, upon all fuch Notes that precede thofe that are a Third above or below thofe on which the perfect Chord is taken, fubfifts.

3. If the fourth Note *R* had not been placed in the continued Bafs, and the fecond Note *A* or *C*, or the Sixth *T*, had been taken in its Stead, immediately preceding the Governing-note *L* or *K*, we fhould then have been obliged to fharpen the Fourth, as we have done it at *S*, by reafon that the Note on which the Common or perfect Chord is taken, chufes to be preceded by its fharp Seventh, or Leading-note, excepting in flat Keys, wherein the Sixth never defcends but a Semitone upon the Fifth; and the fharp Seventh in that Cafe cannot then be heard, whatever Note in the Bafs precedes that Fifth; for, if it was preceded by the fharp Seventh, it would then be deemed the Key-note, and the true Key we then intended to compofe

in could not be discovered but by the Notes that followed that Fifth; which is very plainly seen by our Example, where the Governing-note may be taken for a Key-note, it not appearing whether it be a Governing-note, or a Key-note, but by the Note that follows it; consequently the Chord of the Tritonus derives from that of the Seventh to that same Governing-note which is found to be under it in the fundamental Bass at *D*.

4. The diatonic Progression of the continued Bass alters that of the Parts at *(F,) (G,)* and at *(H;)* which cannot be otherwise, either to avoid two Octaves, or two Fifths, following each other, or for replacing one Part in its natural Position, and above the Bass, or in order that all the Sounds of the Chord may be heard.

If the upper Parts are to follow a diatonic Progression, it is only when the Bass follows a Consonant, and *Vice versa*; besides, it is sometimes proper to alter the diatonic Order of one Part, in order to diversify the Melody; one could even alter the Order and Progression of those Parts that are above the Bass, without committing any Fault, but that is not at present our Subject.

5. There happen to be in our Example several Sevenths, without being prepared, which seems to contradict our first Rule; but of this we shall treat hereafter, and shall now keep only to the Progression fixed to the Chords, according to the Order of this Octave; and we shall also hereafter shew, that, after a consonant Chord, we are at Liberty to remove any where, provided we at the same Time observe the Rules of Modulation.

If it be permitted to make the fundamental Bass to ascend a whole Note, or a Semitone, the Progression of a Third, and of a Fourth, is thereby always understood, as appears between the Notes at *(Z,) (Y,)* and *(A,)* where the Note *(Y)* is added; the Seventh to that Note being prepared by the Fifth *(Z,)* and the Third preparing the Seventh to the Note *(A,)* which doth not alter the Foundation of the Chords.

CHAP. XII.

Of some other Rules taken from the last Example.

TAKE Notice, that when a Note in the Bass ought to carry the Chord of the Seventh, you may always leave out that Note which makes the Seventh, unless it was found prepared

prepared by a Concord in the preceding Chord; though if that Concord was a Major, or a Sharp, as the Third and the Sixth may be, it will be better to make that Third, or Sixth, aſcend a Semitone; but if the Note of the Baſs carries only a Chord derived from the Seventh, you may ſtrike out of that Chord one of the two Sounds that makes the Diſcord; thoſe two Sounds being eaſily diſcovered, by reaſon that they are always joined together, according to what we have ſaid in Chap. XI.

The ſame Note in the Baſs may be repeated, by giving it the ſame Chord, or by giving it different Chords, as we increaſe in Knowledge how to do it.

You may ſkip from one Note to another, where the Chord differs but in the Name, by going from the Chord of the Seventh to that of the flat or falſe Fifth, upon the Third to that Note, on which the Seventh hath been taken; and, upon the Fifth to it, one may give it the Chord of the ſmall Sixth, and in like Manner one may give the Chord of the Tritonus to that which makes the Seventh; becauſe all theſe Chords are, in the Main, but one and the ſame Chord; ſo of the Others in the like Caſe; ſee the following Example.

D I C
6 6/5 7 7 7 5♭6 4✱ 6 5♭7
A B C I A B F
Idem. Idem. Ident. Idem. Idem.

Thoſe Notes, that are a Third above the Note which immediately afterwards bears common Chords, ought, generally ſpeaking, to bear a Chord derived from that which follows; ſee at *(A,)* where it is ſeen that the Chord of Sixth derives from the Perfect that follows it; and at *(B,)* where the Chord of the great Sixth, or the falſe Fifth, derives from that of the Seventh, which follows it.

When the Notes in the Baſs alter their Poſition, and the fundamental Chord ſubſiſts; all the other Parts may remain as they were, without altering them, as to what concerns conſonant Chords, or Concords; but, as to Diſcords, it ought to be contrived, that all the four Notes, or Sounds of which they are compoſed, be heard together, which may be done by adding the Octave

Octave of the Note you quit *(D,)* if it had not a Place in the Chord, to that same Note in the fundamental Bass, or by leaving out the Octave to the Note *(J,)* in order to place in its Stead the Octave of the Note you quit *(C.)*

CHAP. XIII.

Of the perfect Cadence.

WE call a perfect Cadence, all Conclusions made upon a Key-note, preceded by its Fifth, or Governing-note; and this Key-note must always be heard upon the first Part, or Division of the Measure, or Bar, in order that the Conclusion may be the better discerned; and in that Case its Governing-note which precedes it, ought to carry the Chord of the Seventh, or the Perfect, because the Seventh may be therein understood; see the following Example.

It is by the Means of this perfect Cadence that we can judge what Notes of a Bass are to bear perfect Chords; because, wherever we feel the Melody to rest, it is certain that in that Place the perfect Chord must be heard; and this Rest doth not only make itself felt in the most natural Progression of this Cadence, but likewise in the Progression arising by the Sounds used for its Accompaniment, the Disposition of which is on the other Side, each Part being figured according to the Chord it should bear if it was placed in the Bass, remembering that the perfect Chord may be heard after the great Sixth, as well as after the false Fifth; so that, provided

vided we do not go out of the Key, it is but upon the Key-note and its Fifth, that the Melody may reſt, which fixes the Object in ſuch a Manner, that whatever Progreſſion is given to a continued Baſs, we may feel and know, at the ſame Time, thoſe Notes on which the Melody may reſt, and the Chords that are to precede it, according to the different Progreſſions of that Baſs, as it is marked in each Part; for whatever Part is choſen for Baſs, the other Parts will always accompany it in the like Caſe. In order to give a better and clearer Idea of it, we ſhall ſhew the Power of the Leading-note, or ſharp Seventh, in this Caſe; how by its Means we diſtinguiſh the Diſcords, and the Obligation it lays us under in the Order and Diſtribution of the Chords.

CHAP. XIV.

Of the Leading-note, *or ſharp* Seventh, *and of the Manner of reſolving all* Diſcords.

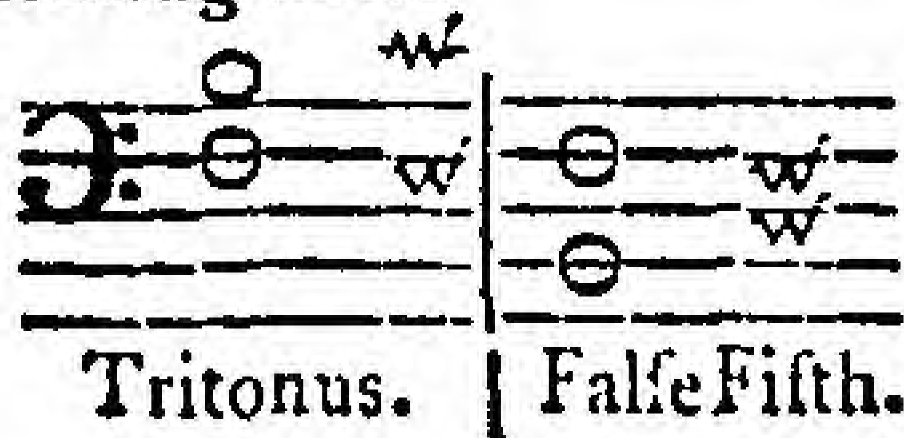
AS ſoon as the Leading-note appears in a Chord diſſonant, it is certain that it determines a Concluſion of Melody, and therefore it muſt be followed by the perfect Chord upon the Key-note, or its Derivatives; whereas, if the Leading-note, or ſharp Seventh, doth not appear in a Chord diſſonant, the Concluſion is not determined, and this diſſonant Chord muſt be followed by another, and ſo on ſucceſſively from one Chord to another, until the Leading-note, or ſharp Seventh, be heard, which then determines a Concluſion, or at leaſt an Imitation of it, as when we fall upon the Third, inſtead of the Key-note. The Examples we have given of the Seventh prove what we here advance, ſince, after the firſt Chord of the Seventh, there always follows another, and ſo on until the Governing Note of the Key, where the Leading-note, or ſharp Seventh, is then heard.

Remember that, notwithſtanding the Rule we have juſt now given, the Common or perfect Chord, to a Fifth, or Governing-note, may follow that of the great Sixth to a fourth Note, though the ſharp Seventh doth not take Place in this laſt Chord, which notwithſtanding is a Diſcord.

To diſtinguiſh at preſent the Leading-note, or ſharp Seventh; in a diſſonant Chord, there muſt abſolutely be found therein an Interval of a falſe Fifth, or of a Tritonus, either betwixt the Parts, or betwixt one Part and the Baſs; and thoſe Intervals muſt be made up of the ſharp Third and of the Seventh to the fundamental

fundamental Note of a Chord of the Seventh, this Note being always the Governing-note of the Key, otherwise the Rule would be false; so that, in the Key of *C*, the false Fifth, or the Tritonus, will be found to be betwixt the Notes *E* and *F*, according to their different Disposition, the one making the sharp Third, and the other the Seventh to *G*, which is the Governing-note of the Key.

E X A M P L E.



The same Thing will be found in the Example of the perfect Cadence; so that, whatever Part of this Cadence is chosen for Bass, the other Parts being to accompany it, one of these two Intervals will always be found; because their Difference arises only from the different Disposition or Transposition of the two Notes that compose one or the other of those Intervals.

The Guides ⁓ shew the natural Progression of those Intervals, as it is marked in the perfect Cadence, from whence a sure and certain Rule is taken for the Progression of Discords, which is called the Resolution.

As we have distinguished the Third by Major and Minor, so likewise we distinguish all Discords by Major and Minor.

All Major Discords are those that arise from the Leading-note, or sharp Seventh; and as this Note ought naturally to ascend a Semitone to the Key-note (which is obvious by the preceding Examples) all Major Discords are to do the like.

In order to distinguish a Major Discord, you must know the Key you are in, and you will find that every Time that a Note which is but a Semitone below the Key-note, happens to be in a dissonant Chord, that same Note will be the Major Discord; otherwise, by reducing a Chord to its Fundamental, you will find, that it will always be the sharp Third to the Governing-note of the Key, bearing the Chord of the Seventh: therefore the sharp Third to the Governing-note of the Key, bearing a Chord of a Seventh, may be deemed a Major Discord, and consequently the Leading-note, on which the false Fifth it taken; the sharp Sixth to the second Note of the Key, and the Tritonus to the Fourth, are likewise Major Discords.

All Minor Discords are those which arise from that Note that makes the Seventh to the fundamental Bass; and these Discords

are to be resolved by descending diatonically; such are the Seventh and the false Fifth.

When you do not meet with the Major Discord in a dissonant Chord, it is certain that the Minor Discord only takes Place; but this last always meets with the Major, which doth not alter their fixed Progression.

Thus it is that one may at once be instructed in the various Ways of resolving Discords, which doth not consist in their different Progression, but only in that of the Bass, where it is permitted to pass to each of the Notes of the Chord that is to be naturally heard; which may be always known by reducing it to its Fundamental.

CHAP XV.

Of the Eleventh, *otherwise called the* Fourth.

THE perfect Cadence is generally preceded by a dissonant Chord, hitherto called the Fourth, but which ought rather to be called the Eleventh; this Chord, on this Occasion, differs from the Perfect, only by taking the Fourth instead of the Third, and therefore is never used but upon such Notes as ought naturally to bear the perfect Chord, or that of the Seventh, one of which two Chords always follows it upon the same Note that the Fourth was taken; the Discord which the Fourth creates being by this means resolved by descending diatonically upon the Third, and therefore must be reckoned and admitted among the Minor Discords; we shall more fully explain it, when we shall speak of Discords by Supposition. Here follows only an Example of all the different Ways of preparing it, and of its Resolution.

EXAM-

EXAMPLE.

The Eleventh, or Fourth, prepared.

3 4 4 4 3

by the 3. by the 4. by the 5. 4. 3.

Baſs.

5 b 4 3 7 4 3

by 5 b. by the 6. by the 7.

7 6 4 3

Baſs.

by 8

8 4 3

Baſs.

The Eleventh, which to follow the Cuſtom we figure by a 4, is prepared (as appears by the Example) by all the Concords, and even by the falſe Fifth, and by the Seventh; which may be obſerved at all thoſe two Notes bound by a Semicircle ⁀, and is always prepared at the ſecond or laſt Part of the Bar, and heard upon the firſt Part of the next ſucceeding Bar.

One muſt ſtick cloſely to the Key of *C*, in order to know all theſe different Preparations, which proceed from the different Progreſſions of the Baſs, by reaſon that it is the ſame Thing in all other Keys; this was not ſtrictly the proper Place to ſpeak of this Diſcord, but as the perfect Cadence is ſeldom uſed without its being preceded by it, and even ſeveral Authors not having ſeparated it from that Cadence, we thought it not improper to follow them on this Occaſion.

CHAP.

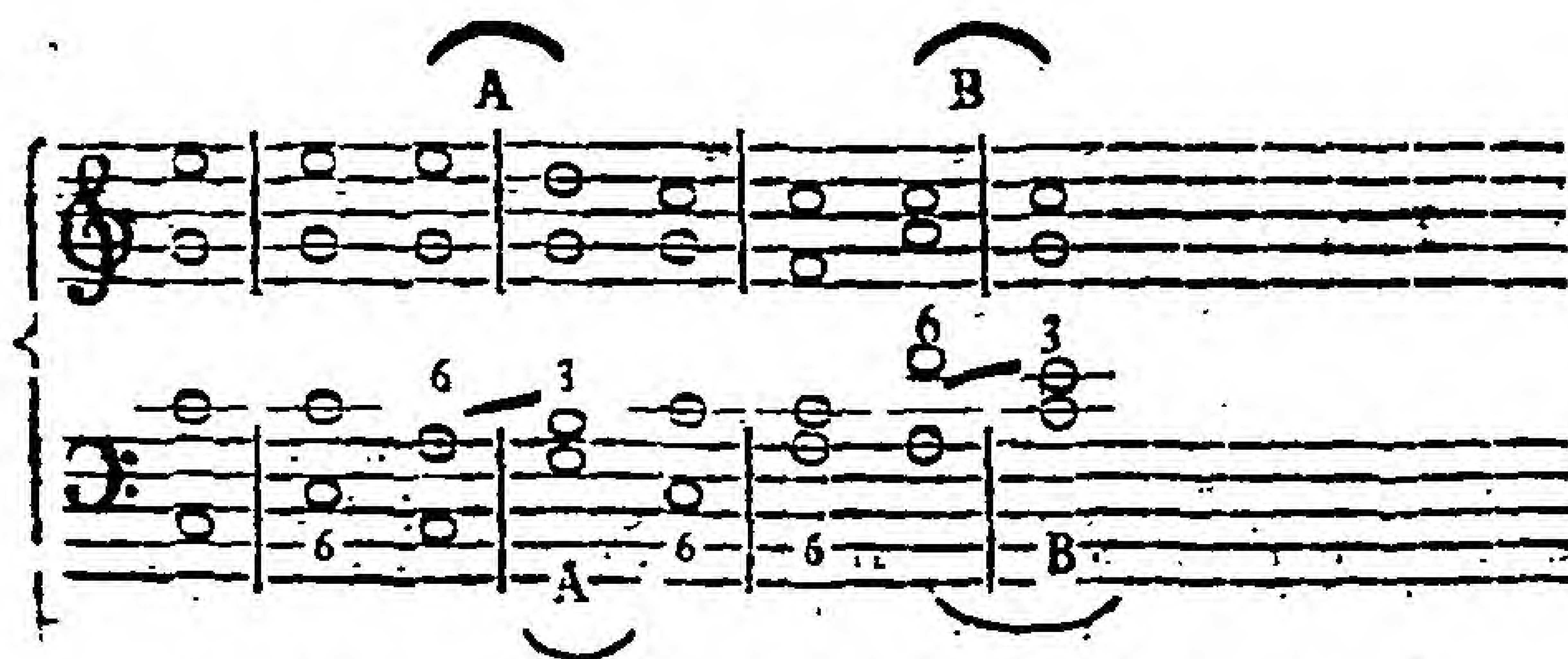
CHAP XVI.

Of the irregular Cadence.

THE irregular Cadence is used upon the Governing-note, or Fifth, preceded by its Key-note; whereas the perfect Cadence is used upon the Key-note, preceded by its Fifth; and this last Cadence is by descending a Fifth, and the other is by ascending a Fifth, in such a Manner, that this last may be made upon the Key-note, preceded by its Fourth, since to descend a Fourth, or to ascend a Fifth, is the same Thing; the two Notes which terminate this Cadence are naturally to carry the perfect Chord, but, by adding the Sixth thereto, the Conclusion is thereby more sensibly felt, and besides we may thereby draw an agreeable Connexion of Harmony and Melody.

This Sixth, added to the perfect Chord, makes the Chord of the great Sixth, which the Fourth naturally carries, when it immediately precedes the Governing-note of the Key; so that by passing from the Fourth to the Key-note, by the same Chords that this Fourth ought to carry ascending to the Fifth, and which the Key-note ought naturally to carry, this creates an irregular Cadence, in like Manner as by passing from the Key-note to its Fifth, by adding a Sixth to the perfect Chord of the Key-note.

EXAMPLE.



(A) An irregular Cadence from the Key-note to its Fifth.
(B) An irregular Cadence from the Fourth to the Key-note.

We find, in this Example, a Discord between the Fifth and the Sixth, which Discord proceeds by the Addition of the Sixth; and, as this Sixth cannot descend upon the Fifth, it must of Course ascend upon the Third; see the Example where that Progression is marked by a Stroke /.

This Sixth, added to the perfect Chord, gives us, in an inverted Manner, an easy Way of making four or five Parts to several Notes following

following the Bafs, with which one of the Parts always proceeds by a Sixth, without committing any Fault againft the Rules, which is proved by the fundamental Bafs.

E X *A* M P L E.

Part which always makes the 6th with the continued Bafs.

Continued Bafs.

Fundamental Bafs.

A, *B*, irregular Cadences where the Sixth is added to the perfect Chord of the Note *A*.

Thefe fix Parts might be heard together, excepting where the fundamental Bafs afcends a Second to the Note that bears a Seventh,

Seventh, at which Place one of the Parts that makes two Fifths, together with that Bafs, ought to be altered: Obferve thofe two Parts that proceed always by Sixes, as well afcending as defcending, which with the Sixth, added to the perfect Chord, procures an eafy Manner of making three other Parts, notwithftanding that this Progreffion be compofed but of three different Chords.

You will find at *C* the perfect Chord to the Key-note, which caufes that of the Sixth upon its Third; and at *D*, that of Six and Four upon its Governing-note, or Fifth. At *F* you will find the Chord of the Seventh to the Governing-note of the Key, which caufes that of the fmall Sixth to the fecond Note; and at *G*, that of the Tritonus to the fourth Note. And laftly, at *H*, you will find the perfect Chord upon the Fourth, to which the Sixth is added, which creates that of the fmall Sixth to the fixth Note *L*; but, as this fame Chord is not always affected to an irregular Cadence, it then proceeds from that of the Seventh upon the fecond Note *J*, where it follows its natural Progreffion.

Before we had a Knowledge of thefe fmall and great Sixes, it was almoft impoffible to add two Parts with thefe Sixes; whereas we can eafily add three Parts, and even the fundamental Bafs may be added to it, which proceeds from an inverted Harmony, and by making the Harmony always fuitable to one of the two Cadences we have fpoken of, or to the natural Progreffion of the fundamental Bafs, which will be found in our firft Examples; for, if the Progreffion of the Bafs is not limited after a confonant Chord, yet the Chord that ought to be heard after it is limited, according to the Progreffion of that Bafs; and, fuppofing that one could not eafily reduce a certain Progreffion of the Bafs to its Fundamental, you need only to obferve the Place occupied by the Notes of the Key you are in, and the Key of *C* being only at prefent in Queftion, and knowing that fuch and fuch Notes ought to bear fuch and fuch Chords, according to their different Progreffion, you can never fail by giving to thofe Notes the Chord that belongs to them in the like Cafe; and, Experience increafing by Practice, you will become Mafter of the Choice of two different Chords, that may be heard upon one and the fame Note; as may be obferved in the laft Example, where the Tritonus may be heard upon the fourth Note, inftead of the great Sixth, or this laft inftead of the other, and even one after the other, by placing the great Sixth the firft, all which may be practifed when the fourth Note falls upon the Third, or the Key-note, having divided the

the Bars where that happens by Strokes ⌐——¬ over or under the Parts as thus, *H C; G C; H G.*

When the Progreſſion of the Baſs is like unto the Fundamental, you muſt give to each Note of that Progreſſion fundamental Chords, excepting when you go from the ſixth Note to the Third, in which Caſe the Harmony inverted from the irregular Cadence is extremely proper.

E X A M P L E.

A. B. C. D. F. G. H. J. L. M. N.

Fundamental Baſs to the upper Part.

We give the Chord of the Seventh to the ſecond Note *A*, becauſe the Progreſſion from *A* to *B* is fundamental.

We give the Chord of the Seventh to *B*, becauſe the Seventh is found to be prepared by the flat Third to the Note *A*; ſo that it is better to keep on that flat Third, than to make it aſcend upon the Octave, which is abſolutely forbidden, excepting that it be found to be doubled in a Compoſition of more than three Parts, in which Caſe we may make it to aſcend, whilſt the Rule holds in the other Parts that keep on. The ſharp Third being heard at *B*, we cannot avoid making it aſcend upon the Key-note, on which the perfect Chord is to be heard; but as this Key-note doth not appear in the Baſs, and there being but its Governing-note, or Fifth in its Stead, we are obliged to repreſent the Key-note, by giving to that Fifth of *C*, the Chord of Six and Four. We could have given the Chord of the great Sixth, as well as that of the Tritonus to the Fourth Note *D*, which deſcends upon the Third.

We cannot help giving the Chord of the Sixth to the Third *F*, by reaſon that the Diſcord to the preceding Note cannot be reſolved but by that Chord, though the Progreſſion of that Third to the ſixth Note *G* be fundamental; the Diſcord, which, in this Caſe, abſolutely requires to be reſolved, being our principal object.

Between the Notes *H*, *J*, you will find an irregular Cadence inverted; see the fundamental Baſs underneath it.

The Note *L* muſt carry the Chord of the great Sixth, which is the ſame as that of the Seventh, which the Note at *M* bears, and which is found to be a Third below, according to what we have before ſaid at Chap. XII.

The Note *M* bears the Chord of the Seventh for the like Reaſon as the Note *A*.

The Eleventh prepared by *M*, *N*, this Eleventh preparing the perfect Cadence that follows.

CHAP XVII.

Of the different Progreſſions of a Baſs which bear a Relation to each other, wherein the Harmony doth not alter in the upper Parts.

AS the Key-note, its Third, and its Fifth may each carry a Chord compoſed of the ſame Sounds, wherever the natural Progreſſion of a Baſs leads to the principal Note, which is the Key-note, we may place in its Stead one of the two other Sounds; ſo likewiſe if the Progreſſion leads to the Third, we may place the Key-note in its Stead; for the ſame Reaſon we may place, in Lieu of the Fifth, its Third, its Fifth, and its Seventh, when it carries the Chord of the Seventh, or its Third and Fifth, when it carries the perfect Chord; ſee the following Example.

E X *A M P* L *E.*

Fall upon the Key-note.	Or upon its Third.	Or upon the Fifth.	Upon the Key-note.	Or upon its Third.	Upon the Third

Or upon the Key-note.

The four last Falls and the Four following are not proper to the Governing-note or Fifth, because they would, in that Case, pass for a Key-note.

E X A M P L E.

A.	B.	C.	D.
The Key-note preceded by its Fifth *A*.	or of its fourth Note *B*.	or of the sharp Seventh *C*.	or of the second Note *D*.

Although in the above Examples we have begun by the Key-note, we might have equally begun by the Third or by the Fifth; see the Guide w.

We do not pretend to speak of the Beginning of a Piece, which is the proper Place for the Key-note, though one may trespass upon this Rule in respect to Fuges, but we are not yet come to them.

When the second Note immediately precedes the Governing-note, or Fifth, in that Case the Second governs that Fifth, and must carry the Chord of the Seventh; so that its Third and its Fifth may be placed in its Stead, and but sparingly the Seventh, because it is but the Key-note that can appear as such in this Case with the perfect Chord.

E X A M-

E X A M P L E.

F.	G.	H.
The Fifth of the Key, preceded by the second Note, which in that Case is its Governing-note *F.*	Or by the fourth Note *G*, which is the Third to the second Note *F.*	Or by the sixth Note *H*, which is the Fifth to the second Note *F.*

You may place all these Notes in the Room of each other, provided the Suit of the Harmony be not changed, to know which, you must reduce it to its Fundamental; see the following Example.

E X A M P L E.

The second Note which in this Case governs the Fifth of the Key, and which serves as a fundamental Bass to the others.	The second Note *A*, in Lieu of the Governing-note of the Key.	The fourth Note *B*, in Lieu of the Second, whilst the Second *C* is in Lieu of the Fifth.	The fourth Note *D*, in Lieu of the Second, and at *F*, in Lieu of the Governing-note of the Key.

The Leading-note or ſharp Seventh *G*, which, after the fourth Note, is in Lieu of the Fifth.

The ſame Thing in a different Progreſſion.

The ſixth Note *H*, in Lieu of the Second, when this laſt governs the Fifth of the Key, that Fifth being alſo repreſented by its ſharp Third, which is the Leading-note, or ſharp Seventh *G*.

The Chord of Six and Four is oftentimes more proper to the Fifth, than the Perfect, in a diatonick Progreſſion, and eſpecially when it happens on the unaccented Part of the Bar.

Theſe different Progreſſions of a Baſs, together with thoſe we have hitherto mentioned, include all the Progreſſions of a Baſs that can be practiſed in the moſt natural Harmony; for, as to ſome other Diſcords that we have not as yet taken Notice of, their Progreſſions are ſo limited that there can be no Difficulty in knowing the Uſe of them, as ſoon as what we have hitherto mentioned be thoroughly underſtood.

CHAP. XVIII.

Of the Manner of preparing all Diſcords.

WHEN we explained the Manner of preparing and reſolving the Seventh, we intended at the ſame Time to extend it to all Diſcords, ſince they all proceed therefrom.

It is true that as we have diſtinguiſhed them into Major and Minor, it is but the minor Diſcords that are to follow intirely the Rule of the Seventh; for the major Diſcords are derived from the Leading-note, or ſharp Seventh, which nevertheleſs makes a Part of the Chord of the Seventh. Now, if the Leading-note is not to be prepared, we muſt from thence conclude, that

that all major Diſcords do not require it; but, if the Seventh is to be prepared by any one of the Conſonants, ſo muſt all minor Diſcords be; and, provided we do not go out of the Key, we may eaſily cauſe a Diſcord to be heard, by repeating one of the conſonant Notes in the preceding Chord; the like may be done by removing from one Key into another, when you are acquainted with the Manner of doing it ſo as to create an agreeable Continuance of Harmony. We have already mentioned, that one Note may ſerve in different Diſcords following, when the Chords wherein it is uſed are in the Main but one and the ſame Chord, and that the Eleventh might be prepared by the Seventh or by the falſe Fifth, although they be Diſcords; it muſt therefore be eaſily comprehended, that the ſame Note that made the Diſcord, may cauſe another in a Chord which in ſome Shape will appear to be different, provided that, in this Caſe, you do not go out of the Key.

When we mention that the Seventh could not be prepared but by the Third, the Fifth, and the Octave, it muſt be underſtood only when the fundamental Baſs follows its moſt natural Progreſſion, which is to deſcend a Third, a Fifth, or a Seventh; taking Notice, that to aſcend a Second, or deſcend a Seventh, is the ſame Thing; ſo of the other Intervals that bear a like Relation; and that from thoſe Intervals that bear a like Relation, the Leaſt ought to be generally choſen for the Progreſſion of the Baſs, as being more proper and better to aſcend a Second, than to deſcend a Seventh, *&c.* But, if you keep to the inverted Chords (as you may introduce in the Baſſes any of the Notes of a fundamental Chord, upon which the ſaid Chord changes its Name, by Means of the different Intervals that the Sounds of which it is compoſed will make, in reſpect to the Note of the Baſs) you will then find, that, inſtead of the Third or the Fifth, the Sixth or the Fourth will prepare the Seventh; in the like Caſe you will find, that the Third, the Fourth, the Fifth, the Sixth, and even the Octave will prepare a falſe Fifth, by reaſon that the Chord of the Seventh is repreſented by, and included in the Chord of the falſe Fifth, as well as in all other diſſonant Chords; ſo that, by whatever conſonant Note a Diſcord is prepared, you can never be miſtaken, provided you endeavour to avoid what is not natural: For Example, if in the Baſs, inſtead of the Key-note, I had a Mind to place its Third, or its Fifth, each bearing a Chord derived from the Perfect to that Key-note; and that I would cauſe a Seventh to be heard, prepared by the Octave, by the Fifth, or by the Third to the Key-note; that Octave will then become a Sixth to the Third, and a Fourth to the Fifth; ſo of the Fifth and of the Third,

Third, by observing the same Proportion. And, by this Relation, our first Rule, as to Sevenths, is general for all minor Discords; likewise if, after a perfect Chord upon the Key-note, its Third, or its Fifth, instead of causing a Seventh to be heard (which any one of the consonant Notes of that perfect Chord may prepare) I had a Mind to hear a false Fifth, a Tritonus, a great or small Sixth, &c. that would proceed by my having placed in the Bass one of the Notes belonging to the Chord of the Seventh, in Lieu of the fundamental Note.

E X A M P L E.

6 7 4 7 6/5 6 6/5 6 6/4 2

D. F. G. H. J. L. M. N.

Continued Bass.

8 7 8 7 8 7 8 7 8 7 5 7 5 7 5 7

A. B.

Fundamental Bass.

7 6/5 2 6/5 6/5 2 6 6/5 6/5 6/5

O. P. Q. R. S. 7 T. 6

Continued Bass.

3 7 3 7 3 7 3 7 3 7 3 7

7 C. 7 7 7 7 7

Fundamental Bass.

1. *A*, the Seventh prepared by the Octave, according to the fundamental Harmony. *D*, the Third upon which the Octave to the fundamental Bass becomes a Sixth. *F*, the Governing-note upon which the Octave to the fundamental Bass becomes a Fourth; by this Means the Seventh is found to be prepared by the Octave, the Sixth, and the Fourth.

G, in the Chord of the great Sixth, the Fifth which represents the Seventh, is prepared by the Octave; and the Guides that are upon the Third and the Fifth shew, that the same Fifth may be equally prepared by the Sixth, and by the Fourth of those two Notes; so of the other Places where there are Guides.

H, in the Chord of the small Sixth, the Third which represents the Seventh, is prepared by the Octave, by the Sixth, and by the Fourth.

J, the Second, which is prepared in the Bass, is preceded by its Third in the upper Part.

2. *B*, the Seventh prepared by the Fifth, according to the fundamental Harmony.

L, In the Chord of the great Sixth, the Fifth which represents the Seventh, is prepared by the Fifth, by the Third, and by the Octave.

M, in the Chord of the small Sixth, the Third which represents the Seventh, is prepared by the Fifth, by the Third, and by the Octave.

N, The Second prepared by the Octave, or by the Fourth marked by a Guide.

3. *C*, the Seventh prepared by the Third according to the fundamental Harmony.

O, In the Chord of the great Sixth, the Fifth is prepared by the Third to the fundamental Note to which the Seventh is added.

P, that same Fifth prepared by the Fourth to the Note that makes the Seventh to the fundamental Bass, which Note must bear the Chord of the Second.

Q, the Second prepared in the same Manner as at *J*.

R, that same Fifth prepared by the Sixth to the Note which governs that in the fundamental Bass. Observe in this Place, that all Notes that govern another may be represented, by bearing a Chord inverted from the Perfect, or that of the Seventh which the other should carry; and that this Chord inverted is that of Six, Four, or the small Sixth.

S, that same Fifth, is here prepared by the Octave to the Note, which makes the Third to that in the fundamental Bass.

T, In the Chord of the small Sixth, the Third is prepared by the Third, by the Sixth, or by the Octave; and the Seventh that

that precedes is refolved by the Sixth, to the fame Note on which that fame Seventh hath been heard.

We have not hitherto taken Notice of the Second, but, before we fay any Thing concerning it, obferve, that it fhould be prepared but in the preceding Manner.

It hath been fufficiently fhewn, that all the feveral and different Ways of preparing Difcords proceed from that of preparing the Seventh; and that the only Difficulty confifts, how to know, by the Bafs, the Notes that compofe the Chord to that which is the Fundamental. In order thereto, you muft obferve, that the firft diffonant Chord muft be preceded by a confonant Chord; and that this confonant Chord can be but the Perfect to the Key-note, its Fifth, or its Fourth; which perfect Chord may be reprefented by that of the Sixth, upon the Third of each of thofe Notes, and by that of Six and Four upon the Governing-note of the Key only.

In Compofition of two or three Parts only, we often chufe but the confonant Notes in a diffonant Chord, fo that, if we do not know the Key we are in, and have not a particular Regard to the Progreffion of the Bafs, all our Rules will be ufelefs; therefore you cannot too clofely apply yourfelf to underftand perfectly thefe Rules, which we have given in the Key of *C*, and are fufficient for all other Keys.

As we ought not to begin a piece of mufic but by a confonant Chord, we cannot of Courfe ufe a Difcord, but after a confonant Chord; but oftentimes, after a Difcord there follows another; for as we have already faid, that a confonant Chord cannot appear after a Difcord, unlefs the Leading-note, or fharp Seventh, be ufed in this laft Chord, otherwife you pafs on from one Difcord to another, as appears by our Rules of the Seventh; and as this is a little difficult to difcover in Pieces of two or three Parts, becaufe that thefe diffonant Chords take in at leaft two confonant Notes, which are the Third and Fifth, and, in an inverted Manner, the Sixth and Fourth, without mentioning the Octave that may be found therein; fo that one may often pafs from a diffonant Chord to another, without knowing it. Therefore you muft endeavour to underftand thefe firft Principles, if you intend with Certainty to know what you are about.

CHAP. XIX.

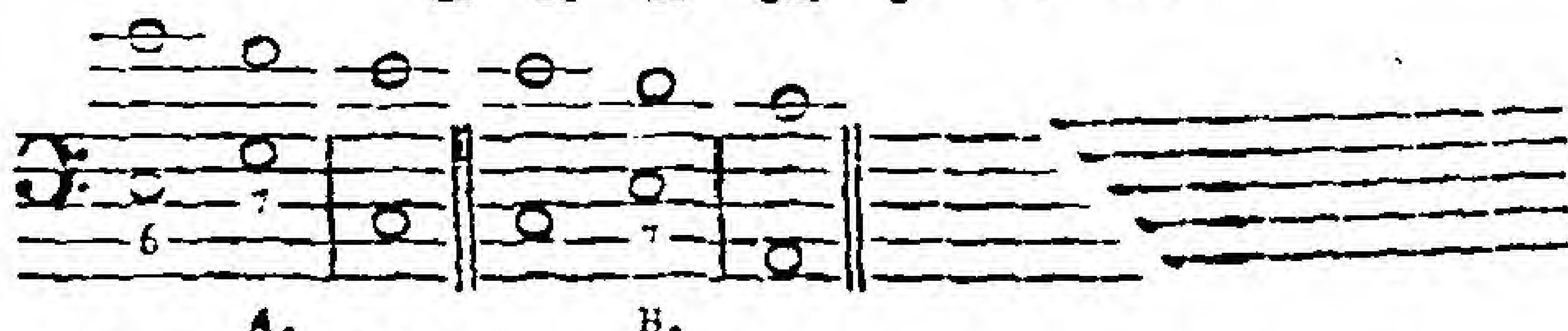
Shews where Difcords *cannot be prepared.*

IF, inftead of making the fundamental Bafs to defcend a Third, a Fifth, and a Seventh, we make it afcend in the

same Manner, we shall find that the Seventh cannot be prepared; yet in those Progressions we find something that obliges us to cause that Seventh to be heard, as the Octave in a diatonic Progression, in Chap. XI. proves it, when we proceed from the Key-note to its Fifth; and that this last retrogrades or descends to the Key-note, the Ear is not in the least shocked thereby, according to the Opinion of all Masters.

If the Bass ascends a Third, in order to descend a Fifth immediately afterwards, the Seventh which is heard upon the Note so ascending, cannot likewise be prepared.

E X A M P L E.



A. B.

Fundamental Bass.

The Example *A* shews a Progression of a Fifth ascending, since it begins by the Third, which represents the Key-note. But the Example *B* proves that the Seventh cannot be prepared when the fundamental Bass ascends a Third, since the Note that makes the Seventh to the second Note of the Bass, cannot make a consonant Note with the First.

One might give a sharp Third to the second Note at *B*, in which Case the Key would then be changed: And this is often practised, especially in an inverted Harmony; as may be seen in the following Example.

E X A M P L E.

This Part may pass upon the Note, or upon the Guides.

Fundamental Bass.

Each

Each Part may ſerve reciprocally as an upper Part or a Baſs; and you may ſee how the falſe Fifth, the Tritonus, and the Seventh may not be prepared.

If the Baſs aſcends a Seventh, the Diſcord cannot be prepared.

E X A M P L E.

J. L.

Fundamental Baſs.

The Seventh unprepared at *J*, when the Fundamental Baſs aſcends a Third; and at *L*, when it aſcends a Seventh or deſcends a Second.

N. B. It is but after a conſonant Chord that a Diſcord may be taken unprepared, for after a diſſonant Chord the Diſcord muſt abſolutely be prepared, according to our Rules.

We muſt obſerve, that we do not intend to include the ſharp Seventh or Leading-note, in the different Diſcords prepared or unprepared; by reaſon that we here ſpeak but of minor Diſcords, and theſe Rules do not concern major Diſcords which proceed from the ſharp Seventh, in Favour of which a Minor Diſcord is often heard unprepared, as in a Progreſſion of the fundamental Baſs aſcending a Third or a Fifth, in order to deſcend afterwards a Fifth, wherein the perfect Cadence, which is formed

by

by this laſt Progreſſion in deſcending, cannot take Place, unleſs the ſharp Seventh be heard in the Chord to the firſt Note that deſcends a Fifth; ſo that from thence one may draw very uſeful Inferences, but we ſhall not ſpeak of them, until we have explained the Manner of removing from one Key into another.

CHAP. XX.

An exact Enumeration of all the different Progreſſions of the Baſs, according to the different Diſcords *therein uſed.*

IT is always from our fundamental Baſs, and the fundamental Chord of the Seventh, that we are to draw the Rules concerning Diſcords; and we ſhall ſhew that the Chord of the Seventh only is predominant in all diſſonant Chords.

We do not in this Place intend to enlarge further upon our firſt Rule concerning the Seventh, only by giving that Chord to every Note in a Key, when the Baſs proceeds by Intervals of a Fourth aſcending, or a Fifth deſcending.

The firſt Seventh may be prepared by any of the Concords, or may be taken unprepared, according to what we have ſaid upon that Subject in the foregoing Chapters: But we ſhall hereafter be obliged to follow the Rule which requires it to be always prepared and reſolved by the Third: See the following Example.

EXAMPLE.

Treble
Counter-tenor

Tenor.
Fundamental
Baſs.

6 7 7 7 7 7 7 7 7 7 7 7 7

Obſerve, that all the Parts move by deſcending, and that theſe Sevenths are alternately accompanied by the Third and Fifth, or by the Third and Eighth, thus, 1, 3, 5, 7, or 1, 3, 7, 8.

In order to render this Harmony more complete, there ought to be five Parts, as we ſhall preſently ſhew.

You will find ſome of theſe Sevenths not in their natural Proportion, as thoſe of *G* and *F*, which we had expreſſly forbidden

by

by our firſt Rules; but that is to be overlooked in the like Succeſſion or Sequence of Diſcords, as they are cauſed by the Modulation, where it is not permitted to add any Sharp or Flat to any of the Notes. You will alſo find, in what follows, other falſe Intervals which proceed from theſe; ſo that, as it happens by Accident that they are ſuch, they muſt be written as if they were right, by reaſon that we cannot help cauſing thoſe Notes to intervene in Harmony, when we do not chuſe to go wide from the Key.

If we take for Baſs that Part which makes the Tenor at *A*, we ſhall find that the firſt Note that anſwers to that on which the firſt Seventh is figured, will bear the Chord of the ſmall Sixth; and, by the following Note which bears the Chord of the Seventh, a new Progreſſion of the Baſs may be formed by new Chords in Appearance, as will be ſhewn by the following Example, where that Part will be likewiſe marked by the ſame Letter *A*.

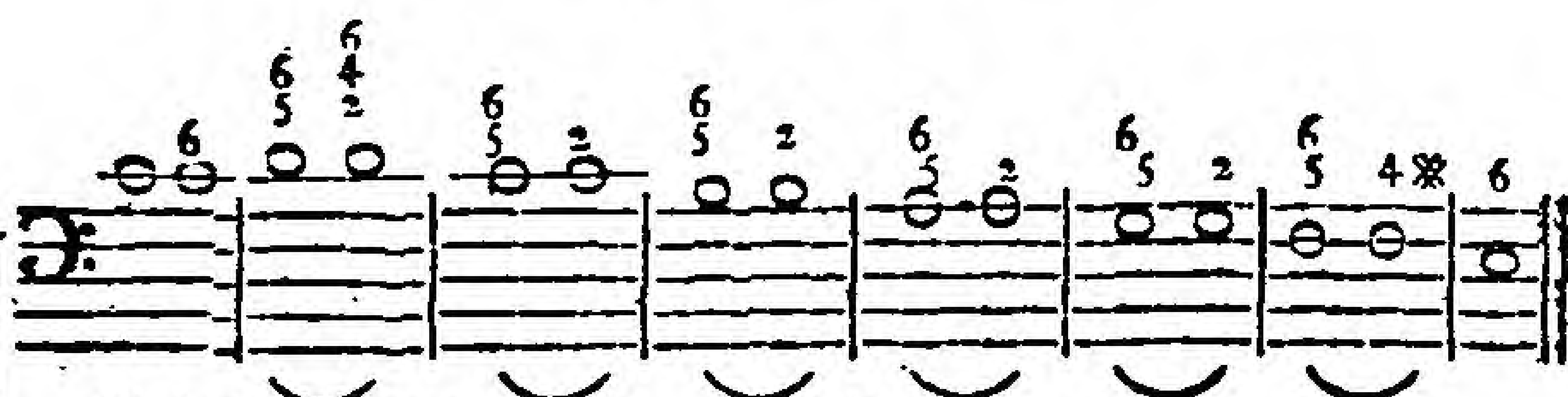
If we afterwards take the Counter-tenor *B* for Baſs, we ſhall find that the Note, anſwering to that on which is the firſt Seventh, will carry the Chord of the Second; and, by the following Note which bears the Chord of the great Sixth, a new Progreſſion may alſo be formed; as will appear by the following Example, where that Part is likewiſe marked with the Letter *B*.

It may be obſerved, that the Chords of the Second and the Tritonus are made up of the ſame Intervals, ſaving in the one that the Fourth is perfect, and in the other it is ſharpened; and for that Reaſon this laſt Chord is called the Tritonus, which contains three whole Tones. The like Difference is made between the great Sixth and the falſe Fifth.

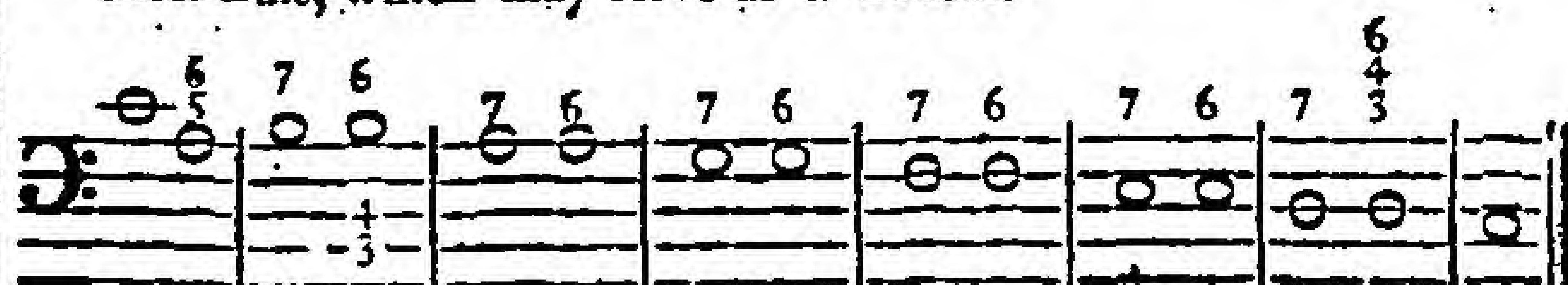
The Chord of the ſmall Sixth, either Sharp or Flat, partakes of the like Difference; the Whole ariſing from the Chord of a Seventh, where the Third to the Baſs is one Way Major, and the other Minor; though that Difference is not diſtinguiſhed by two different Names, unleſs it be that we appropriate to the Governing-note of the Key only a Chord, the ſharp Third of which creates the falſe Fifth, or the Tritonus, with the Seventh to that ſame Governing-note; whereas to the other Notes, that are but merely Governing-notes, we give a Chord, wherein the Third is Minor or Flat, and neither the falſe Fifth nor the Tritonus take Place between the Third and the Seventh, by reaſon that theſe laſt Chords are to follow each other, until the Governing-note of the Key appears.

The following Example will ſhew all the Chords that proceed from the different Progreſſions of the Baſs, and each Part may ſerve reciprocally as a Treble or upper Part, excepting the fundamental Baſs and that underneath it, which can ſerve but as a Baſs.

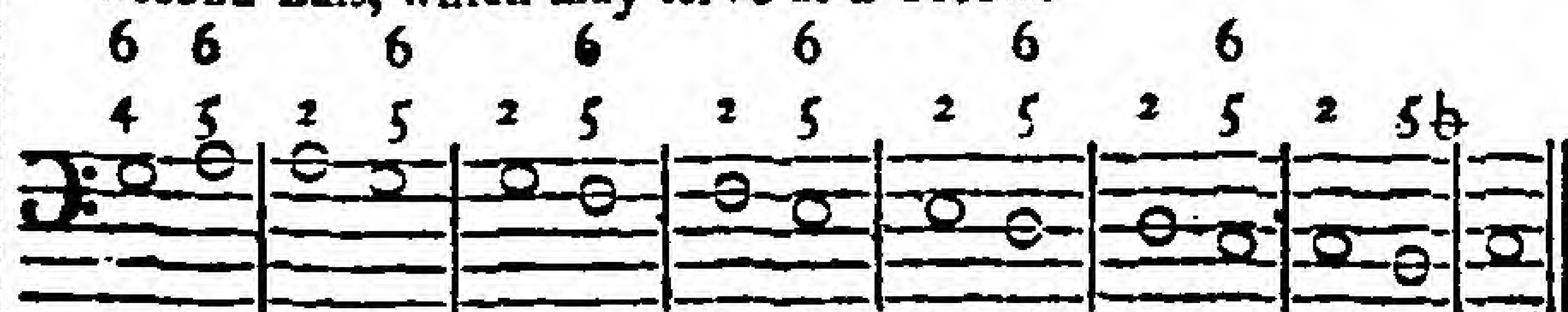
E X A M P L E.



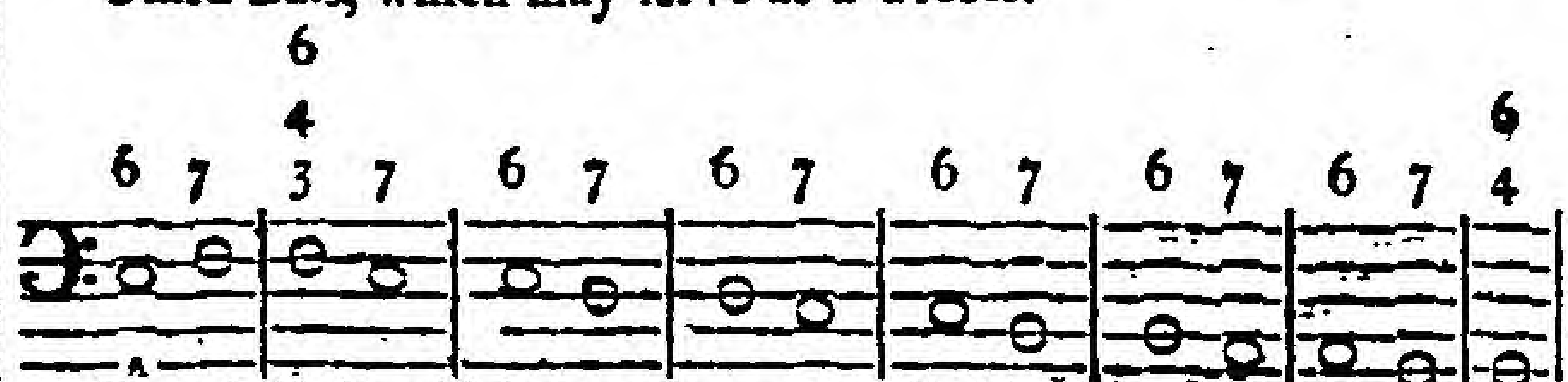
Firſt Baſs, which may ſerve as a Treble.



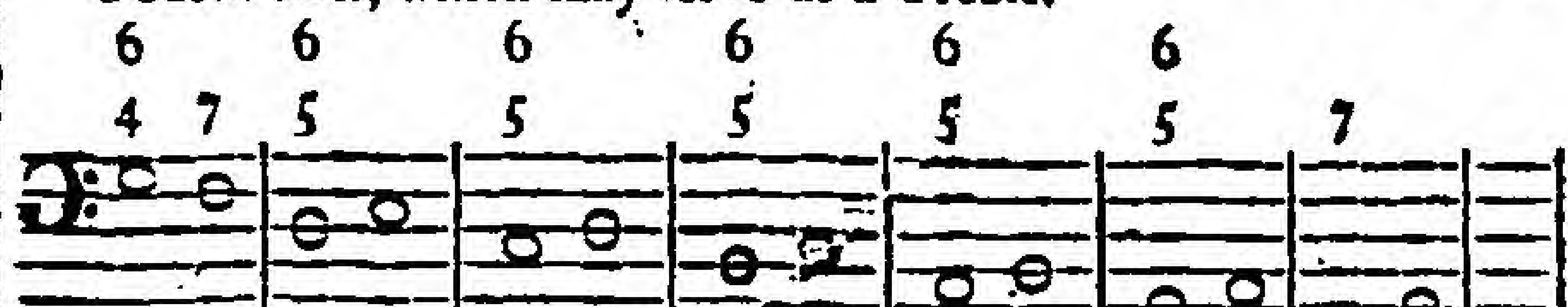
Second Baſs, which may ſerve as a Treble.



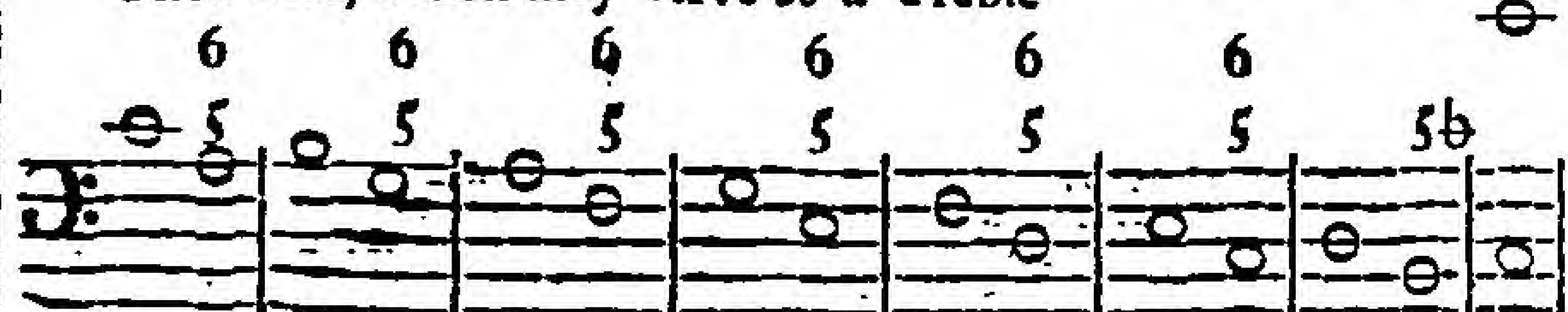
Third Baſs, which may ſerve as a Treble.



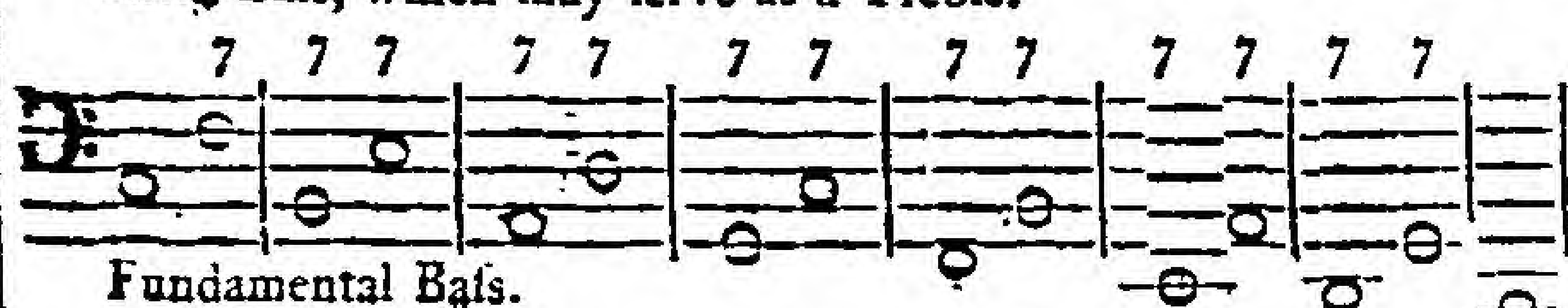
Fourth Baſs, which may ſerve as a Treble.



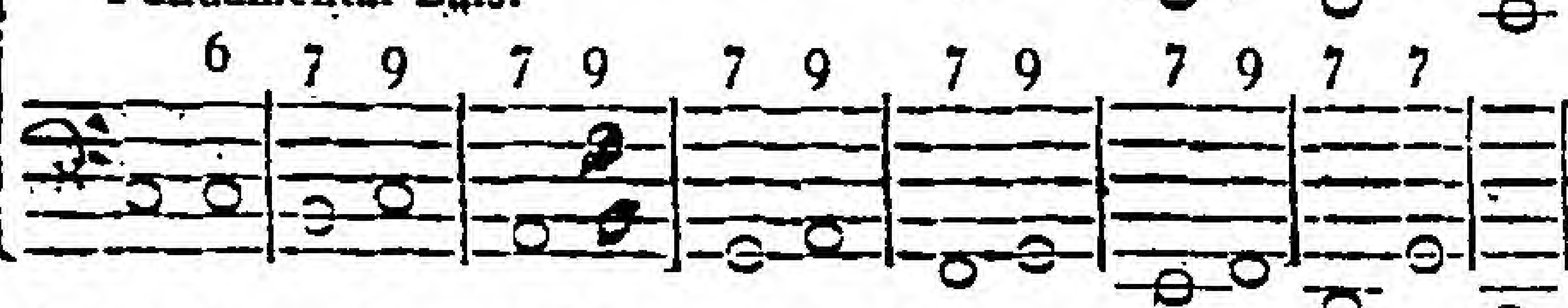
Fifth Baſs, which may ſerve as a Treble



Sixth Baſs, which may ſerve as a Treble.



Fundamental Baſs.



Baſs by Suppoſition, to which one muſt not as yet give any Attention.

1. Observe that the Progression of the four first Basses is the most natural, in respect to the Fundamental; and that the Progression of the fifth and sixth Basses are borrowed from those first Basses.

The Progression of the fifth Bass is taken from the First and Fourth.

The Progression of the sixth Bass is taken from the Second and Third, and, if we have not figured with a 7 all the Notes in the fifth and sixth Basses, that might carry the Chord of the Seventh, it is to be understood, that the perfect Chord can only be taken, without the Seventh, by leaving out the Octave in the Chord to those Notes that precede them, by reason it is that Octave that prepares the Seventh.

2. In the natural Progression of the Four first Basses, it is observable that the First and Second, and the Third and Fourth, are disposed by Thirds, and, whilst the two last descend, the two first remain upon the same Degree, and so on alternatively unto the End; for, as it is more agreeable to the minor Third to descend, we cannot help giving that Progression at least to those Parts which make it; and, in a like Continuance of Harmony, the consonant Note which is a Third below, must follow that Progression, remembering that a Sixth above, or a Third below, is the same Thing as *C E*, or *E C*,

It is true that the consonant Note is limited in this Place, only by reason of the fundamental Bass; for a consonant Note may remain upon the same Degree, in order to create a Discord, if the Bass proceeds thus:

A, *B*, the Bass, descends a Third, instead of a Fifth; and then the consonant Note at *C*, which happens to be a Third below the Discord at *F*, remains upon the same Degree, in order to create the Discord at *D*.

In order to hear the Effect of all these Parts together, the 'h and the sixth Bass must be left out.

fift If the four first Basses only are taken apart, you will find
4. 'e three upper Parts contain all the Sounds, of which the
that t figured upon the Fourth are composed; likewise, if any
Chords . other Parts is chosen for a Bass, by transposing it an
one of the Octave

Octave lower, so that it be below the other Parts, or by transposing these an Octave higher, the Chords figured upon any one of those Basses will be found to be in the other Parts. If the fifth Bass is chosen, you must place over it only the Second, the Third, and the Fourth, because the first bears too great an Affinity to it: and, if the Sixth be chosen for a Bass, then the First, the Second, and the Fourth only are to be placed over it, by altering only one Note, which in the first Bar creates two Octaves together.

Thus in one single Example we are instructed in the different Construction of all dissonant Chords, of the Progression of Discords, and of the Difference of those Chords, in respect to the different Progression of the Bass, the Whole consisting by inverting the Chords, or in an Harmony inverted.

5. The fifth and the sixth Basses have a good Effect, being taken separately, and one may even make them syncope.

Thus,

Or inverted.

It is pretty difficult to add two other Parts to these, by reason that an Harmony inverted introduceth a certain Supposition, which requires a vast Knowledge in Harmony; so that one must not at present practise them, but as they are pricked, that is to say, in two Parts only.

When any one of the Parts is chosen for a Bass, it ought to begin and end by the Key-note, and be so contrived, that the Key-note at the End be preceded by its Fifth; which may be easily done by altering the other Parts suitable to their Progression, when they are to be heard above the fundamental Bass.

CHAP. XXI.

Of the Chord *of the Second.*

THE Second is an Interval inverted from that of the Seventh, and conſequently the Chord of the Second is inverted from the Chord of the Seventh.

EXAMPLE.

D C
Second.

C B
Seventh.

C A F D
Chord of the Seventh.

A F D C
Chord of the Second.

This Inverſion cauſes another of the ſame Nature, when it is neceſſary to prepare and reſolve theſe Diſcords.

If all minor Diſcords are to be prepared and reſolved in the Treble, or upper Part, the Second on the contrary, which cauſes the minor Diſcord to be heard in the Baſs, is to be prepared and reſolved by that ſame Baſs, according to the Progreſſion fixed to a minor Diſcord; ſo that you muſt cauſe to be heard in the ſecond, or laſt Part of the Bar in the Baſs, that Note on which you are willing to make a Second upon the firſt Note, or Part of the next ſubſequent Bar, and this Note muſt afterwards deſcend; ſo that, whilſt you make a Baſs to proceed in that Manner, you may give to each Note a Chord like thoſe in the following Example, until the major Diſcord appears, after which follows a conſonant Chord.

One muſt alſo take Notice, that in a Progreſſion, or Succeſſion of Harmony, like unto that in the Example, a major Diſcord may appear, when the Air or Melody of the Baſs proceeds by the ſame Degrees, paſſing through the Third, without cauſing a Concluſion which is reſerved for the Key-note, or one of its Derivatives, which appears but in one more Bar afterwards, as may be ſeen in the following Example. The major Diſcord, which in that Caſe doth not follow its natural Progreſſion, is, for that Inſtant, deemed a minor Diſcord, which is allowed only in reſpect to the Modulation, when we are minded to ſuſpend the Concluſion for ſome Bars; though it will always be better to

conclude upon the perfect Chord to the Key-note, or upon that of the Sixth to the Third, after the sharp Seventh, or Leading-note.

E X A M P L E S.

A. B.
Treble.
Continued Bass.
Fundamental Bass.

Treble.
A. B.
Continued Bass.
Fundamental Bass.

By these Examples it is evident, that the Second is prepared and resolved in the Bass, in the same Manner as the Seventh is prepared and resolved in the Treble *A*, *B*, and that the Chords in one and the other are made up of the same Sounds, as appears by the fundamental Bass.

In order to know at present the Choice that ought to be made of the Chords in either of the Examples, where the Bass proceeds almost equally alike, since it descends diatonically each Way, and causes the same Note to be heard twice on the same Degree, it must be observed, that on one Side those two Notes are contained within the same-Bar, and that on the other Side, they are divided by the Bar; so that, when your Bass is like unto one of these, you may always use the like Chords, and be certain that you will not then commit any Fault by following this Rule.

If in the Example in the preceding Chapter there be some Basses, whose Progression is not agreeable to these, in respect to the Chords they bear, it is because they represent only Trebles; but otherwise do not go from the Rule, if you intend to compose rightly and regularly.

The Second absolutely requires to be prepared by the Third, though it may be prepared in the Treble by all the Concords, or consonant Notes, and the Bass must always syncope in that Case.

Observe

Observe at present that it is by the different Progression of the Bass that Discords are found to be prepared and resolved by all the Concords; and, in order that you may not be mistaken therein, always add a fundamental Bass under your Composition, and you will thereby see, that the minor Discord which makes the Seventh to that Bass is never prepared but by the Octave, the Fifth, or the Third, and that it is never resolved but by the Third, otherwise your Composition will never be just or regular.

We again repeat that the first Discord preceded by a consonant Chord may be prepared by the Octave, the Fifth, or the Third to the fundamental Bass; and that it is at the same Time necessary, that those that successively follow the first Seventh be prepared by the Third to that Note, rather than by any other Concord, by reason that the Sequence of Harmony that proceeds from it is the most natural:—Yet, for Variety-sake, we are sometimes obliged to prepare the Seventh by the Fifth, or by the Octave to the fundamental Note, though this Seventh be found in the Middle, or after several others: but this is done only, in order to vary or diversify the Melody or Harmony, so that you must practise it but seldom, and with Judgment: And what is hereby said of the Seventh equally comprehends all other minor Discords, by reducing it to its fundamental Note, wherein the Seventh always presides.

If the Seventh is never to be resolved but by the Third to the fundamental Note, it is not understood but that it may also be resolved by the Fifth, and even by the Octave; but these are Licences which you must not practise until you are Master of the rest, so that we shall not as yet speak of it.

CHAP XXII.

Of Keys *and* Modes *in general.*

IF what we have said touching Keys and Modes at Chap. VIII, be perfectly understood, there remains but what follows.

ARTICLE I.

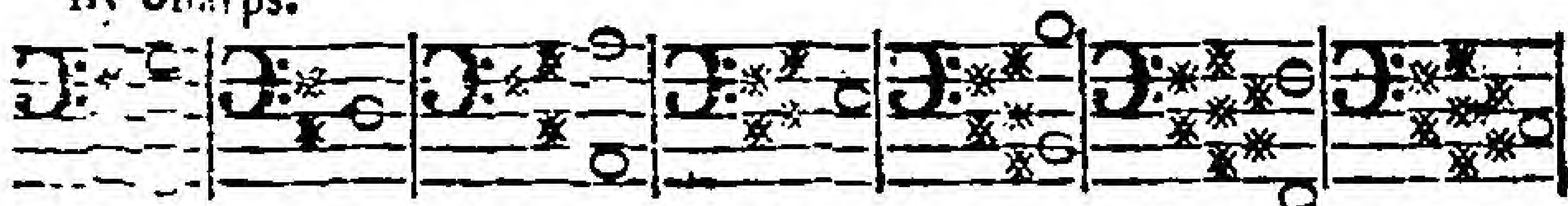
Of sharp Keys.

AS you may take whatever Note you think proper for a Key-note, provided you give a Progression to its Octave,

like unto that of *C*, if the Key be ſharp; then Sharps and Flats are to be uſed, in order to increaſe or leſſen, a Semitone, thoſe Intervals that might leſſen that Conformity; the Queſtion is only to know the Number of Sharps or Flats that are generally placed after the Cliff, in order to ſhew that all Notes on the ſame Degree, or Space, with theſe Sharps or Flats, are to be increaſed or leſſened a Semitone; for Example, if we take *D* for a Key-note, and would make its Key agreeable to that of *C*, we obſerve that *F* makes the flat Third to *D*, which is not conformable to the Third of *C*, which is ſharp; therefore we muſt add a Sharp to *F*, to make it a ſharp Third to *D*, as *E* is a ſharp Third to *C*, &c. So likewiſe the Fourth to *F* is *B* flattened; therefore a Flat muſt be added to the Note *B*, when you are in the Key of *F*, to conform it to the Key of *C*.

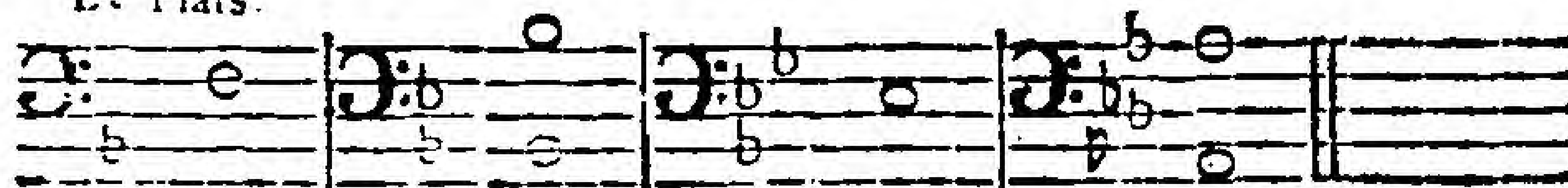
Example of all ſharp Keys, *whoſe Modulation of an* Octave *is agreeable to that of the* Octave *of* C.

By Sharps.



Key of *G*, of *D*, of *A*, of *E*, of *B*, of *F* ſharp, of *C* ſharp.

By Flats.



Of *F* natural. Of *B* flat. Of *E* flat. Of *A* flat.

Here are eleven ſharp Keys, which, with that of *C*, make twelve, there being but twelve chromatic Notes in an Octave.

As to the Order and Poſition of Sharps, they are declined thus, *F*, *C*, *G*, *D*, *A*, *E*, *B*, &c. which ſhews that, when there is but one Sharp, it can be but that of *F*; if there are two Sharps, they are thoſe of *F* and *C*; if three, then *F*, *C*, and *G*, &c. reckoning always by Fifths, aſcending, from the firſt Sharp which is *F*, to the laſt.

In order to know how many Sharps there muſt be for denoting any one particular Key, you muſt obſerve that it is always the Leading-note, or ſharp Seventh, that determines the Number, becauſe the laſt Sharp is always placed upon it; ſo that the Key of *D* ſharp requires two Sharps prefixed to the Key, by reaſon that, *C* ſharp being the Leading-note, or ſharp Seventh, we cannot put a Sharp to *C*, without placing another to *F*, which is always the firſt Sharp: for the ſame Reaſon, the Key of *E* ſharp requires four Sharps, ſince *D* ſharp is the Leading-note, or ſharp Seventh; ſo of the others.

The Order and Poſition of Flats are declined by Fourths aſcending, beginning by that of *B*, thus, *B*, *E*, *A*, *D*, *G*, &c. it is the fourth Note that determines the Number in ſharp Keys; for Example, the Fourth to *F* is *B* flattened, therefore we muſt place a Flat upon the Line of *B*, in the ſharp Key of *F*, and ſo of the other Keys, obſerving that ſharp Keys that require Flats, begin by that of *F*; ſo that reckoning by Fourths, as we reckon by Fifths for Sharps, you will find the Number of Flats required.

ARTICLE II.

Of flat Keys.

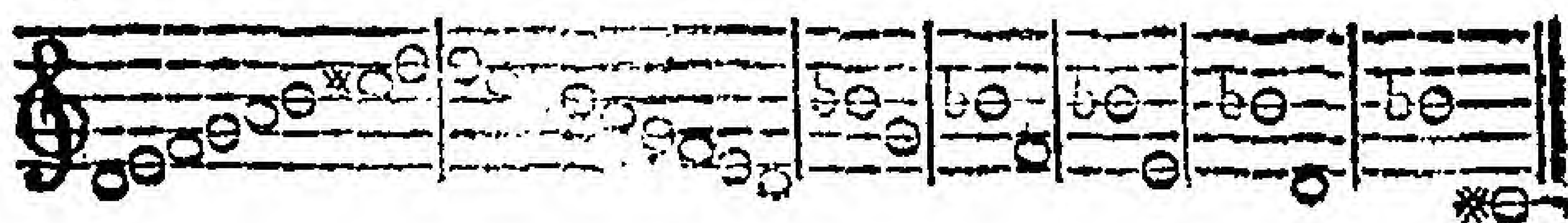
The Octave to *D* will ſerve as an Example for all flat Keys.

EXAMPLE.

D — — — — Octave,
C✱ — — Leading-note, or ſharp Seventh,
B — — — The Sixth,
A — — Governing-note, or Fifth of the Key,
G — — — The Fourth,
F — — — The Third,
E — — — The Second,
D — — — Key-note.

The Progreſſion of a flat Key differs from a ſharp Key in aſcending, but in the Third, which one Way is flat and the other ſharp; but in deſcending we muſt make *B* flat, and leave out the Sharp to *C*.

EXAMPLE.



You can never be miſtaken by following theſe Progreſſions in all flat Keys.

Example

Example of all flat Keys, *whose Modulation of an* Octave *answers to the above* Octave *of* D.

By Sharps.

Flat Key of *A*. | Flat Key of *E*, | Of *B*, | Of *F* sharp, | Of *C* sharp, | Of *G* sharp, | Of *D* sharp.

These two Keys are the same.

By Flats.

Flat Key of *G*, | Of *C*, | Of *F*, | Of *B* flat, | Of *E* flat.

The Author in the Example of flat Keys by Flats, hath followed the ancient Manner, by omitting the flat Sixth after the Cliff, and, in that Case the Key of *D* is not distinguished from the Key of *A*; but, according to our Author, the Sixth in flat Keys must be deemed flat and must be of the same Species as the Third. We here give another Example of flat Keys by Flats, beginning by the Key of *D*, which, in this Case, bears the first Flat

E X A M P L E.

1 2 3 4 5 6

Key of *D*, | Of *G*, | Of *C*, | Of *F*, | Of *B* flat. | Of *E* flat.

As Beginners may be under some Difficulty in respect to the Chords in the Modulation of an Octave in flat Keys, here follows an Example of the Chords in the flat Key of *D*.

E X A M-

E X *A M* P L E.

Continued Bafs.

Fundamental Bafs.

Continued Bafs.

Fundamental Bafs.

The Chords in the Treble are to be examined but with the continued Bafs.

Here are likewife twelve flat Keys, including that of *D*, which, with that of *A*, is marked without a Flat or Sharp.

The firft Key that bears a Sharp before the Cliff, is that of *E*, and, in order to know the Number of Sharps proper to each flat Key, you muft reckon by Fifths, beginning at *E* thus,
1, 2, 3, 4 Sharps.
E, *B*, *F*※, *C*※, &c. confequently the flat Key of *B*, which is the Second, muft have two Sharps; fo of the other Keys; it is alfo the fecond Note of the Key that denotes the Quantity, it being the laft Sharp.

The firft flat Key that hath a b Flat before the Cliff, is that
1, 2, 3, 4, 5 Flats.
of *G*, fo that reckoning by Fourths, *G*, *C*, *F*, *B*b, *E*, you will find the Number of Flats proper to each Key; the flat Third, which bears the laft Flat, alfo denotes the Quantity.

CHAP.

CHAP. XXIII.

Of Modulation, or the Manner of removing from one Key *into another.*

1. ALL Notes that carry the perfect Chord are deemed Key-notes, therefore one may say, that all those Notes, which in our first Examples carry perfect Chords, are like so many different Key-notes; those Examples will also serve for what follows; for we cannot naturally remove from a Key-note into another, otherwise than by a consonant Interval, in such a Manner that, after having begun a Piece in a certain Key, you may remove into another that is a Third, a Fourth, a Fifth, or a Sixth above or below, so that the first Key-note may become a third, a fourth, a fifth, or a sixth Note to that you remove into, and so on from one Key into another.

2. Besides what we have already said, the Key-note in a sharp Key may also sometimes become a Seventh, and even a second Note, but never a Leading-note, or a sharp Seventh; and a Key-note of a flat Key can become but a second Note.

Observe in this Place, that the Seventh, we here speak of, is that which is a whole tone below the Octave, and not that which is but a Semitone below, otherwise called the Leading-note, or sharp Seventh.

3. If when in the Middle of a Piece you would remove into the Fifth, or Governing-note of the Key, the Key of that Governing note, or Fifth, must be naturally sharp, though we may sometimes make it a flat Key, but this with Judgment; and the Key of a Governing-note, or Fifth to a flat Key, must be flat.

These Rules may be trespassed upon when you are capable of judging rightly, but you must always be very cautious in doing it.

4. By whatever Key you begin, it is proper to modulate in that Key, for three or four Bars at least, being at Liberty to exceed that Number, as far as your Genius and Taste will permit.

5. It is better to remove into the Fifth of the Key, than into another; and in that Case the first Key-note will become a Fourth, and this may be done by the Means of the irregular Cadence.

6. As the Ear will be cloyed by often hearing the same Key, it is but into the principal Key that it may be allowed to return; but, in respect to the other Keys, it is not proper to return into them again, presently after you have left it; for Instance,

Instance, supposing we had begun by the Key of *C*, we may, after having removed into another, return into it back again; but it would not be proper to return into another Key, after having quitted it, to retake afterwards that of *C*, or to retake another; therefore it will be better to remove into a new Key, and thus from one Key into another with Discretion, by returning insensibly, as it were, into those that are the nearest to the principal Key, in order to conclude therein, in such a Manner that it may seem as if one had not quitted it; and for that Reason, when you have removed into several Keys, you must modulate towards the End in this principal Key, for some Time longer than at the Beginning.

7. In sharp Keys it is better to remove into the Sixth, than into the Third; whereas in flat Keys it is better to remove into the Third, than into the Sixth.
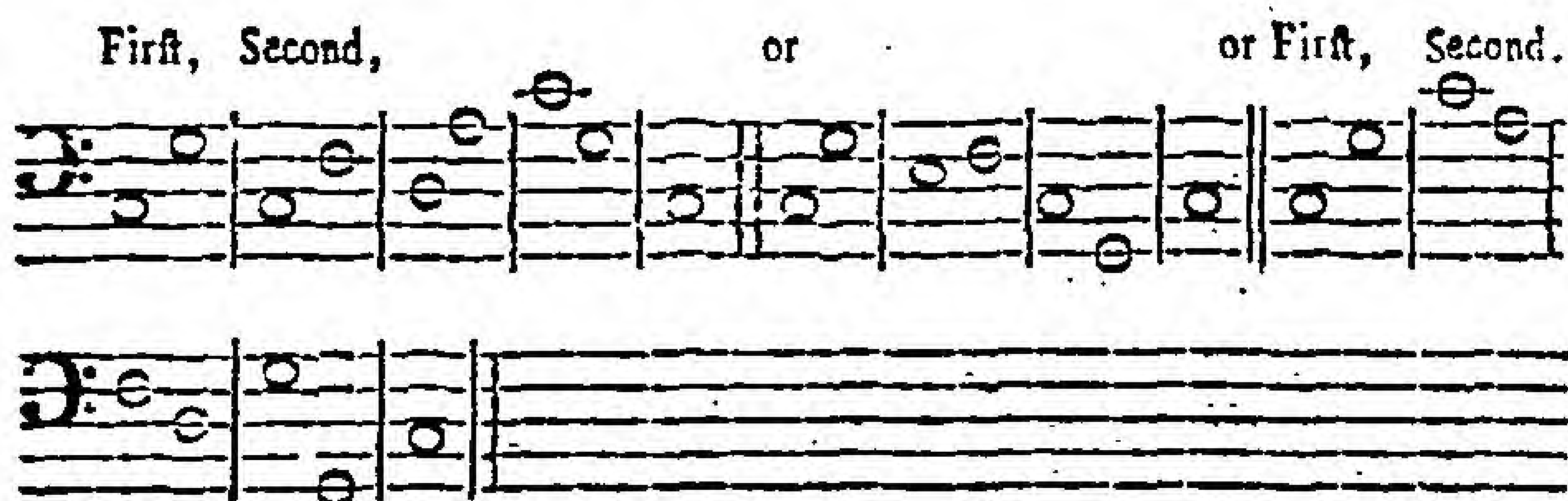
8. In order to know if the Key you remove into is to be Sharp or Flat, you must observe that the Key-note that follows that which you quit, its Third and its Fifth, be made up of the same Notes contained in the Octave to that which immediately preceded it, and even also (provided that the Length of a Piece doth not oblige us to the contrary) that the perfect Chord to the Key-notes, that may be used in the Continuance of the Piece, be made up of the Notes contained within the Octave of the first and principal Key, without altering those Notes by any new Sharp or Flat; for Example, If I begin by the Key of *C*, it is plain that the Notes *E*, *F*, *G*, *A*, and sometimes *D*, their Thirds and Fifths, are made up of the same Notes that belong to the Modulation of the Key of *C*, so that we may remove indifferently from a sharp to a flat Key, and from a flat into a sharp Key, according as the Thirds happen to be conformable to the diatonic Order of the first original Key, or at least to the last you quit. If, after the sharp Key of *C*, we remove into that of *A*, this last will be flat, by reason that the Note *C* makes the flat Third to *A*; so of the others. In order to follow this Modulation in flat Keys, you must observe the Modulation of their Octaves only in descending, where the Leading-note, or sharp Seventh, quits its Sharp and becomes natural; it is for that Reason one may do the like in sharp Keys, by adding a Flat to the Leading-note, or sharp Seventh; for, when we have said the Key-note might become a Second, it is but where there always should be an Interval of a whole Tone between the Key-note and its Second, having already taken Notice of this Modulation in the second Article.

9. You must contrive to remove as it were insensibly from one Key into another, and in such a Manner that the Ear may

hardly perceive it, which may be done by following the above Method.

10. The last Note of the Key you quit, must always bear a consonant Chord, so that this last Note will be either the Key-note, its Third, or its Governing-note, or Fifth, or sometimes the Sixth, which may carry the Chord of the Sixth; though you must at first only stick to remove from a Key-note to its Fifth, and, that Fifth becoming a Key-note, you may afterwards follow the Method prescribed in the following Example, by modulating for some Bars, in the Key to each of those Notes which we make the Bass to remove.

E X A M P L E.



The Bass may begin upon the first or second Bar, and you ought not to dwell as long upon the second Key, as upon the first; and still less upon the others, by using sometimes but one, two, three, or four Notes of these last Keys, in order to remove into the other, which depends more chiefly upon Taste than on Rules.

CHAP. XXIV.

Some further Rules on the foregoing Chapter.

IT is by the Means of the Cadences, that you may learn to change Keys; these Cadences introduce a Sort of a Stop or Rest, during a Piece, after which you may remove into whatever Key you will, by making another Cadence in this last Key; for after a perfect Chord, which is the Conclusion of all Cadences, you are at Liberty to remove to whatever Chord you will.

Sometimes the Key-note may be repeated after a Cadence, by giving to that Note repeated a Chord proper and suitable to the Key you remove into.

By

By giving it the Chord of the Seventh, or of Six and Four, it then becomes a Fifth, or a Governing-note *A*.

By giving it the Chord of the Tritonus, or the great Sixth, it becomes a fourth Note *B*.

By giving it the Chord of the Sixth, it becomes a Third *C*, or a sixth Note ascending to the Leading-note, or sharp Seventh *D*.

By giving it the Chord of the small Sixth, it becomes a sixth Note descending upon the Governing-note of the Key *F*; and sometimes you may also cause the Key-note to ascend a Semitone instead of repeating it, by giving the Chord of the false Fifth to the Note so ascended, which then becomes a Leading-note or sharp Seventh *H*.

When the Key-note bears a sharp Third, it may then become a Governing-note, or Fifth, without any Alteration *J*; see the following Example.

EXAMPLE.

Key of *C*, of *G*, of *D*. of *F*, of *C*, of *D*, of *A*,

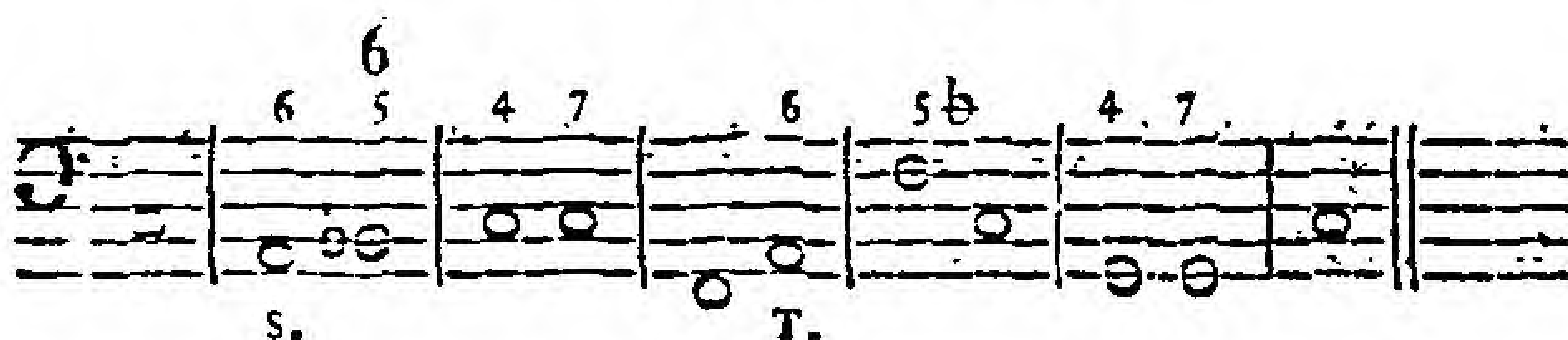
Of *C*, of *G*, of *F*, of *C*, of *G*, of *B* flat, of *F*,

of *F* or *C*, of *C*, of *A*, of *D*, of *G*, of *C*,

of *E*, of *D*, of *C*, of *F*, of *C*.

You may give the perfect Chord only to all those Notes figured thus, $\frac{6}{5}$, and over which is a *B*, by reason that the irregular Cadence, which then takes Place, doth not absolutely require any other Chord; a third Note may become a Sixth, as a sixth Note may become a Third, as may be partly observed in the above Example at the Letter *T*.

E X A M P L E.



The Note at *S*, which is the Sixth to *C*, becomes the Third of the Key of *F*.

The same Note at *T*, which is the Third to the Note *F*, becomes the Sixth to *C*, without altering the Chord; that Note which may be either a third or a sixth Note, is always between two Notes of the Distance of a Fifth, and which divides it into two Thirds, as from *F* to *C*, wherein the Note *A* is the middle Note.

The Key may be also changed by the Means of 7ths, 7 and 6, 2, 4♯, $\frac{6}{5}$, and 5♭; so that, having caused one or more Notes of the Bass to pass through this Sort of Chords, you need only to cause an Interval of a Tritonus, or of a false Fifth, to be heard, in order to decide the Key you remove into; observing that this Tritonus, or false Fifth, is to be made up of the sharp Third, and the Seventh to the Governing-note of the Key; see the following Example.

E X A M-

E X A M P L E.

Key of *C*, of *G*, of *C*, of *G*, of *D*,

Continued Bafs.

Fundamental Bafs.

of *A*, of *G*, of *F*, of *D*,

of *A*, of *D*, of *C*.

Obferve that the Difcord by which you remove into another Key, muft always be prepared by a confonant Note in the Chord that ends the laft Key.

Thefe Examples are fufficient for inftructing how to compofe a Bafs, according to the Chords that are chofen; but we are going to give it another Shape, by allowing the Liberty to compofe a Bafs at Pleafure, the Progreffion of which will teach us what Chords they are to carry.

CHAP.

CHAP. XXV.

Shews what Chords *are to be given to the Notes of a* Bass *in all Progressions.*

ARTICLE I.

Of Cadences, *and of all that hath a Relation to a Close of a Song or Melody.*

1. ONE must closely stick to all the Cadences, and to all that hath an Affinity to the Close of an Air or Melody; Beginners cannot well help making Use of them at every Instant in their Basses, especially when they intend to change Keys; which is not difficult to observe, because those Conclusions are always made upon the first Part, or Division of the Measure or Bar, so that those Notes that are found in the first Part of the Bar upon which the Melody seems in some Shape to rest, ought always to carry the perfect Chord, for which Reason they may be deemed Key-notes.

2. If after a Key-note the Bass proceeds by consonant Intervals, you may give the perfect Chord to each of those Notes, until that Note which is followed by a diatonic Interval, excepting that Note which happens to be a Third above or below another that bears the perfect Chord; and in that Case the first Note may bear the Chord of a Sixth, as well, and rather than the perfect Chord; and on the contrary, if you find that the first Note ought to carry the perfect Chord, then that Note which happens afterwards to be a Third above or below, ought to carry the Chord of a Sixth, provided that after the last Note there doth not follow another in a consonant Progression, by reason that Progression naturally requires the perfect Chord, or that of the Seventh, upon each Note (which will be better explained hereafter) and that Note, which on the above Occasion we have said might bear the Chord of a Sixth, is always a Third, or a sixth Note, though you may give only the perfect Chord to each of those Notes, when you are afraid of being mistaken.

EXAM-

E X A M P L E.

Being in the Key of *C*, we fee that the next Note which is a Third above *C*, and below the Governing-note, or Fifth, ought to carry the Chord of the Sixth *A*.

B, the Note which is a Third above the Governing-note, or a Sixth below, which is the fame Thing, might carry the Chord of the Sixth; but we have already fhewn, that the Chord of the falfe Fifth is more proper, by reafon that that Note is the Leading-note, or fharp Seventh to the Key of *C*, which we have not quitted, and which keeps on until the Note *C*.

We find four Notes together that afcend by Thirds from the Key-note, the Third to which bears the Chord of the Sixth, and the Governing-note, or Fifth, carries that of Six and Four *C*, rather than the perfect Chord; becaufe the Flat againft the Note *B* denotes a new Key, which is eafily diftinguifhed in the Progreffion of the Bafs by the Interval of the falfe Fifth between that fame Note *B* flat and the Note *E* that follows; therefore the Note *E*, which is the loweft Sound to the falfe Fifth, becomes a Leading-note, or fharp Seventh, and confequently the Chord to the Note *B* flat muft be fuitable to the Key which that fharp Seventh leads, fince this *B* flat is not comprehended in the Key of *C*, which is then quitted, and the Governing-note to *C* fuits its Chord to that which fucceeds it; fo that, without going out of the Key of *C*, it then carries the Chord of Six and Four, which makes that of the Tritonus to that fame Note *B* flat; for, if that Governing-note had carried the perfect Chord, the Third muft then abfolutely have been flattened, in order to avoid a falfe R lation, which falfe Relation confifts in never ufing, in two different Parts, two Notes together, the Name of which alters but by a Sharp or Flat's being annexed to it; that is to fay, that having taken in one Part the Note *B*, which makes the fharp Third to *G*, we cannot ufe, in another Part, that fame Note *B*, with a Sharp or Flat; we fhall here-

after

after treat of it more fully; since then we give the Chord of Six and Four to the Note at the Letter *C*, it is in order to suit the Harmony of this Chord to that of the Chord that follows it; for we might have given it the perfect Chord with the flat Third, or we might even have given it the Chord of the small Sixth and the false Fifth to the Note that immediately precedes it, by reason that there happens to be an Interval of a false Fifth between *E* and *B* flat that follows; so that, whenever a like Interval appears in the Bass, the Key is then absolutely decided, the Sound grave to this false Fifth being always the Leading-note; and what we here speak of concerning the false Fifth, equally regards the Tritonus, the acute Sound of which is then a Leading-note. Yet if the bass proceeded by ascending a Fourth, or descending a Fifth, after a like Interval of a false Fifth, or a Tritonus, a Leading-note might not possibly happen in the Chord, by reason that each of those Notes in the Bass might be deemed as passing Fifths, seeking the Governing-note, or Fifth of the Key, as appears at *G*, *H*, *J*. But this can take Place but between the second and the sixth Note in flat Keys, which make between themselves these Intervals of a false Fifth, or a Tritonus.

According to our foregoing Rule, the Note at *D* ought to carry the Chord of the Sixth; but as the Sixth could be but flat, according to the Key of the Note that precedes and follows it, we observe that the Note at *E* quits its Flat immediately afterwards; and as we must always be guided by what follows, rather than by what precedes, it is better to give the perfect Chord to that Note *D*, in order to avoid a false Relation with what follows, and observing, at the same Time, our Rule touching the consonant Progression of the Bass.

The Note at *E* carries the Chord of the false Fifth, for the Reasons we have just now given, since there appears an Interval of a false Fifth between it and the preceding Note.

ARTICLE II.

Of imperfect Cadences.

BEsides the natural Progression of the Bass in perfect Cadences, there are others to be found therein, that have a great Relation to it, which are called imperfect Cadences.

We say that imperfect Cadences have a Relation with the Perfect, not in the Progression of the Bass, but by a Conformity of Harmony; to distinguish which, we must place together all the Sounds that compose the perfect Cadence, and take the Progression

Progreffion of each Part for a Bafs, the Chords of which appear to be different, but it arifes only from their various Difpofition.

E X A M P L E.

Minor Difcord. 4✻ 6

C. 6 4 3 6

6

Major Difcord. 5♭

7 6 4

A. 6

Fundamental Bafs. 7

In order to hear all thefe Parts together, we muft leave out the Parts *C* and *A*, by reafon of their too great Affinity with the upper Part, for the Note that refolves the minor Difcord, ought not properly to be doubled on this Occafion; but we may ufe the Parts *A* and *C*, by leaving out the upper Part, having placed them together, the better to fhew the feveral Progreffions, whereby it is obvious, that thofe Parts which make Difcords have a fixed Progreffion, and that the other Parts may afcend or defcend; for the Note of the fundamental Bafs, which is in the three lowermoft Parts, may remain upon the fame Degree, or defcend a Third in the fame Manner as it naturally defcends a Fifth, by obferving to leave the Seventh out of the Chord, when it defcends a Third *A*; becaufe that would create, as it were, two Octaves together, though that might be tolerated, efpecially in four Parts.

All thefe Progreffions are to be found in the Example of the Octave, Chap. XI. with the fame Chords that they bear in this Example, and for a greater Certainty you may take for a Bafs any one of the Parts, provided you avoid placing over the other Parts the two loweft Baffes; the reft will have together a good Effect, in whatever Manner it be difpofed, and the Chords figured in one Part will be contained in the other Parts.

In moft of our Examples one may have obferved this Sort of imperfect Cadences, but they do not always happen upon the firft Part of the Bar, by reafon that they are ufed but in a diatonic Progreffion, without making a final Conclufion.

ARTICLE III.

How the Key *may be distinguished, wherein the Progression of the imperfect* Cadences *are used.*

IT is certain that a diatonic Progression leads us into several different Keys; to distinguish the same, there are several Things to be observed.

1. The Leading-note decides it at once, and here follows the Manner of discovering it in the Bass.

The Key-note being known, you know at the same Time its Leading-note, or sharp Seventh; and as this Key can proceed but only upon certain Notes contained in its Octave, according to the sharp Key of *C*, or the flat Key of *A*; if one of those Notes is altered by a Sharp or a Flat, it is certain that the Key changes.

The first Sharp that appears, shews a Leading-note, and, if there happens two or three together, the Last is always to be deemed the Leading-note; therefore, a Sharp placed against *F* makes it to be a Leading-note, and denotes at the same Time the Key of *G*; if with this Sharp against *F* we find another at *G*, *F* sharp is no longer the Leading-note, and it will be *G*, which at the same Time denotes the Key of *A*; so that reckoning or counting according to the Order and Position of Sharps, *F*, *C*, *G*, *D*, *A*, &c. we cannot be mistaken, and, whatever Flats are found intermixed with these Sharps, it doth not alter the Case. But, if there should not appear any Sharp, then a Flat denotes a new Key, and the Leading-note will be that Note against which another Flat ought to be added, supposing that we were obliged to it; for Instance, if there be a Flat against *B*, and no sharp appears, the Note *E*, which is the Note against which a new Flat might be placed, will be the Leading-note; likewise, if a Flat is placed against *E*, *A* will then be the Leading-note, so that reckoning according to the Order and Position of Flats, *B*, *E*, *A*, *D*, &c. such of these Notes against which no Flat is placed, and that immediately follows one that hath a Flat, will always be the Leading-note. Take Notice of what we have said in the first Article, that the Interval of a false Fifth, or a Tritonus, shews it in the Progression of the Bass, for that Note which could have a Flat against it, makes the Tritonus above, or the false Fifth below that which ought to have the last Flat.

2. As the Bass doth not always reach to the Leading-note, and the Key may nevertheless change, there often happening in the Bass an Interval of a false Fifth, or a Tritonus, arising from the

the second Note of a flat Key and the Sixth, or rather from the Sixth to the Second, provided there be no Sharp, for this always decides it; you must observe if the Key which these Intervals, or some other Marks, denote, bears a Relation with the Key that you quit; and if after the Stop or Pause, which in some Shape is felt in a diatonic Progression, there doth not follow a Note which bears a greater Relation to a particular Key, than to another, especially when after the last Note in a diatonic Progression there follows another in a consonant Progression, which often leads to some final Cadences, for then the Key is decided.

E X A M P L E.

Leading-note to *A.*
Leading-note to *D.*

Key of *A.*
Leading-note to *G.*
Leading-note to *B* flat.

Leading-note to *F.*
Leading-note to *D.*

Leading-note to G.
H.

Leading note to *C.*
M.
Key of *F.*
Leading-note to *C.*

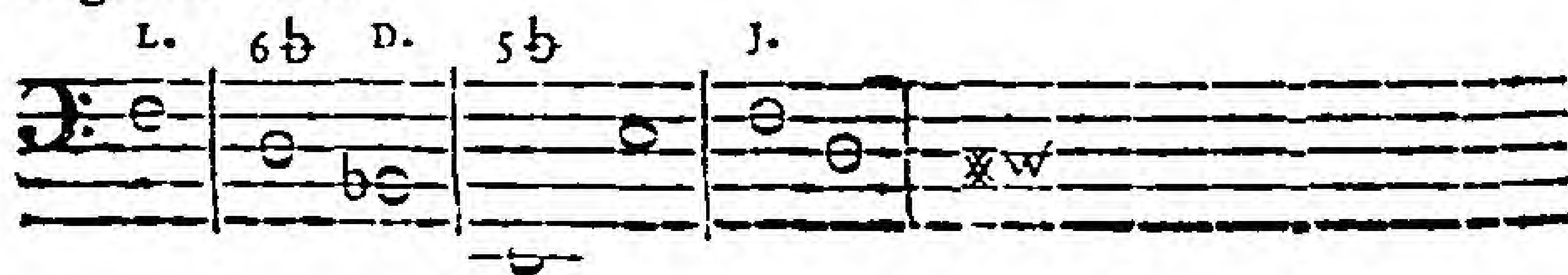
After the first Leading-note (which is easily distinguished) we find a diatonic Progression from the Note *A* interrupted at *B*, where the Rule of Sevenths is to be followed; and this Interruption which leads us to a Cadence upon the Note *C*, obliges us to suit to its Key the Notes in a diatonic Progression from the Governing-note of the Key of *A*, after which Note nothing appears to oblige us to keep within that same Key of *A*; which is the Reason why we have given the Chord of Six and Four to the Governing-note repeated, the better to unite its Harmony with those Chords that follow; besides, the Note *G*, which becomes natural at the Letter *B*, shews it to be no longer a Leading-note, and, not finding any Sharp or Flat until the Cadence of *C*, we clearly see that the Key of *C* manifests itself from the Note at *A*; because you must always have a greater Regard to the Key that follows, than that which you are in, especially when you may suit the Chords to the following Key, there being no Sharp or Flat, nor any consonant Progression, or Stop or Pause, that might induce you to follow another Road.

As the Sharp to the Note *G* remains no longer, the Sharp to *C* which follows, denotes a new Key, and the Stop or Pause which is made at the Letter *C*, after which follows a consonant Interval that requires a Seventh upon that same Note at *C*, obliges us to return into the Key of *A*, since it is at that same Note that the Progression of a Fourth ascending finisheth.

The Sharp at *F* denotes a new Key, since there doth not appear any other after it.

The Flat at the Letter *A* obliges us to give a flat Third to the Note that precedes it, for a greater Conformity of Harmony; and, the Flats being upon the Notes *B* and *E*, we therefore judge the Note *A* to be a Leading-note, after which *E* quitting its Flat becomes a Leading-note, since the Flat still remains upon *B*, there not appearing any Sharp against it.

The Interval of a false Fifth between the Notes at the Letter *D* might produce a Leading-note at that Place, since that Note which one would deem as such, ascends a Semitone at *J* (which is the natural Progression of a Leading-note) but the consonant Intervals that are used from the Note at *L*, where the Key of *F* ends, obliges us to give to the following Notes perfect Chords, or of Sevenths, according to the different Intervals of the Bass, and engages us, at the same Time, to suit our Chords to the Key, denoted by the Leading-note that follows; we do not say but that, according to the Rules of a Progression by Thirds, one might do thus:



And in that Caſe the Key of *F* would be continued until the Note *D*, which is followed by its Leading-note *C* ſharp, that is arbitrary, when good taſte directs us; this Taſte, which delights in Variety, directs us to quit a Key that hath been heard too long.

The falſe Fifth, which is taken upon the Leading-note to the Note *D*, is not immediately reſolved by the Chord that follows; but one may obſerve that it makes alſo the Sixth to the Note at the Letter *G*, without altering the Chord; and that it is reſolved immediately afterwards, by deſcending upon the ſharp Sixth to the next Note, where the diatonic Progreſſion obliges us to make the harmony ſuitable to the Key, which the following Leading-note denotes.

As we have not hitherto taken Notice of the Chord of the extreme ſharp Second, which the Note at *G* carries, it is needleſs at preſent to give any Attention to it.

The Note at *H* becomes a Leading-note, as well by reaſon of the Progreſſion of a Semitone between it and the Note that follows in the next Bar, as by reaſon that the Chord of the falſe Fifth which it carries, is the ſame as the Seventh, which the Note immediately following ought to carry, ſince that next Note aſcends a Fourth; beſides, there do not appear any more Sharps, and the Flat remains upon the Note *B*; conſequently the Note at *H* is the Leading-note; after which the Flats and Sharps diſappearing, there is no other Leading-note, but the Note *B*, which denotes the Key of *C*, being obliged to give to the Notes of its Key the Chords that are preſcribed to them, and thus until the End, notwithſtanding the Progreſſion of a Fourth aſcending at *M* obliges us to give a Chord of a Seventh to the Note *C*, and to give the perfect Chord to the Note *F*, ſince that Note is ſtill followed by a conſonant Interval; ſo that the perfect Chord which the Note *F* carries, makes it a Key-note, but the Flat at *B*, that ought to take Place in this Key, being left out, and there not appearing any Sharp or Flat, the Note *B* becomes a Leading-note, having interrupted the Key of *C*, for an inſtant only for Variety; becauſe it could be done according to the conſonant Progreſſion of the Baſs.

To end this Subject we ſhall ſay, that all conſonant Progreſſions are to be our Guide, and that diatonic Progreſſions are to be relative to the conſonant Progreſſion that follows, rather than to that which precedes. If the Leading-note cannot be diſtinguiſhed, there appears a certain Succeſſion of Chords in a diatonic Progreſſion from the laſt conſonant Chord, and which the laſt Note in a conſonant Progreſſion ought to carry, which we ought not to quit, according to the Rule of the Octave in Chap. XI. If the Baſs aſcends a Semitone, which, in that Caſe, might

might be taken for a Leading-note, we muſt examine if there do not follow ſome Sharps, or ſome Notes that quit their Flat, by reaſon that the Leading-note is thereby ſooner diſtinguiſhed than by a Progreſſion of a Semitone aſcending; which may be done, in ſharp Keys, from a Third to the fourth Note, and, in flat Keys, from the Second to the Third, or from the Fifth to the Sixth, this Sixth nevertheleſs deſcending immediately afterwards.

If, immediately after a diatonic Progreſſion, there follows a conſonant Progreſſion, the Note that ends the diatonic and begins the conſonant Progreſſion, ought to bear the perfect Chord, or that of the Sixth; if it ought to carry the perfect Chord, it will be preceded by its Leading-note by aſcending a Semitone, or elſe it will be the Governing-note preceded by a whole Tone; if it be the Third, in a flat Key, it will be preceded by aſcending a Semitone, and, in a ſharp Key, by aſcending a whole Tone: And if, on the contrary, theſe Notes are preceded in deſcending, the Key-note will always be preceded a whole Tone, the Governing-note but a Semitone in flat Keys, and a whole Tone in ſharp Keys. Now it will be impoſſible but that, by knowing theſe different Progreſſions in the ſeveral Keys, you muſt underſtand ſomething, ſince you already know the Relation that a Key ought to bear to that you quit, its Difference, in reſpect to the major and minor Third, being taken from its Third and its Fifth, which are to be made up of the Notes contained in the Key that you quit. Beſides, it is almoſt impoſſible but that a Leading-note will appear either before or after, and that the conſonant Progreſſion that follows will lead to a certain Concluſion that may guide us; for it is to be obſerved, that all Concluſions are determined by the Progreſſion of a Fourth or a Fifth, excepting that, after one of theſe Progreſſions, there follows a diatonic Progreſſion of two or three Notes, either by aſcending or deſcending, upon the Laſt of which the Air or Melody reſts, and makes, as it were, a Pauſe, or a Stop, in reſpect to the new conſonant Progreſſion that begins again.

EXAMPLE.

A. B. C. C. D. F. G.

H.

Although

Although the Baſs deſcends a Fifth at *A*, we are not to take the Seventh upon the firſt Note, becauſe the ſecond Note ought not to carry either the perfect Chord or the Seventh, becauſe we are to be guided by the diatonic Progreſſion that follows, where the Melody reſts.

The Melody which reſts upon the third Note after *B*, obliges us to ſuit to its Key the Note at *B*; conſequently the Note that precedes it, ought to carry but that Chord which is required by this Key, and not by that which is required by a conſonant Progreſſion, becauſe the Note at *B* is not to carry either the perfect Chord or the Seventh.

We give a Chord to the Note at *C*, ſuitable to the Key of the following Note where the Melody reſts; and we give the Chord of a Seventh to this Note at *C*, preferable to that of the ſmall Sixth, by reaſon that this Seventh is found prepared by the preceding Chord, and it is reſolved by the Sixth to the ſame Note. We ſpeak of it again in the following Chapter.

We obſerve the Rule preſcribed to thoſe Notes that proceed by Thirds at *D* and *F*, and, for a better Certainty, as to the Choice we are to make of the Chords in this Caſe, obſerve, that the Notes in the firſt Part of the Bar are to carry perfect Chords, rather than thoſe in the ſecond or laſt Part of the Bar, on which the Chord of the Sixth is then ſuitable; though one might give the perfect Chord to each of thoſe Notes, as we have done at *G*.

The Concluſion, which is felt by the conſonant Interval at the End, obliges us to ſuit to its Key the Chords of all the preceding Notes in a diatonic Progreſſion from *H*.

ARTICLE IV.

How to diſtinguiſh in a diatonic Progreſſion, whether the Melody reſts or ſtops upon the Key-note, *or its* Governing-note.

IN order to diſtinguiſh, in a diatonic Progreſſion, if the Melody reſts upon a Key-note or a Governing-note, you need only to remember, that, in order to paſs from a Key-note to its Governing-note, the Baſs aſcends a Fifth or deſcends a Fourth; and, from a Governing-note to the Key-note, the Baſs aſcends a Fourth or deſcends a Fifth.

Now, if a diatonic Progreſſion exceeds that Compaſs, the Leading-note will then appear in the Baſs, or not; if it appears, it will ſhew, at the ſame Time, the Key-note; if not, you may then be ſure that the Melody reſts upon the Governing-note.

EXAM-

EXAMPLE.

Progressions that lead to the Governing-note, where the Leading-note doth not appear.	Progressions leading to the Key-note, where the Leading note appears.

The Bass, which ascends a whole Tone at *A*, shews you the Governing-note, and the Key-note at *B*, where the Bass ascends but a Semitone.

Again, by whatever Note of the Key a diatonic Progression begins, the consonant Interval between that Note and that which precedes it, the Pause or Rest that immediately follows, the whole Tones and Semitones that happen in a diatonic Progression, and the Interruption of this last Progression by a consonant Progression, will certainly shew you the Place: It is true, that the consonant Interval which precedes a diatonic, doth not so clearly determine it, as that which follows a diatonic Progression, as the Example in the preceding Article proves; but the whole Tones and Semitones that make up each Interval, in a diatonic Progression, are sufficient of themselves to put you in the Way of it: It is therefore proper to observe the Place which the Semitones occupy in each Mode or Key, as well ascending as descending, and to remember that the diatonic Progression is seldom interrupted but after a Key-note, a Third, or a Governing-note; and if it should be otherwise, as it sometimes happens, certainly the consonant Progression that follows, as well as the above Rules on this Subject, will be sufficient, so as not to be mistaken. We already know what the Progression of a Third, a Fourth, and a Fifth requires, as well ascending as descending, and how the same Chord may sometimes be represented by two Notes of the Distance of a Third, according to the Progression that follows: In short, if you will but give due Attention to all that hath been said on this Subject, and stick to Modulation, which is always to be our first Object, and observe the Relation of the Chords with the Progression of the Bass; and, if you compare the Whole with a fundamental Bass, and take Notice of the Leading-note, which is a very great Help in this Case; it will be almost impossible to be mistaken; since, when once you have discovered the Chord, which a certain Note ought to bear, you have only to follow the Rule of the Octave from that Note, until that where the diatonic Progression is interrupted. See Chap. XI.

As to the Variety of Harmony which may be therein otherwise introduced, it will be learnt by what follows.

CHAP.

CHAP. XXVI.

Of the Manner of practising the Seventh, *upon every Note of a Key, in a diatonic Progression.*

THE Key-note is the only one that ought always to appear with the perfect Chord, whereas that of the Seventh may be given to all the other Notes, with this Difference, that, in a Progression of a Fourth ascending to a perfect Chord, or of a Seventh, all the Notes may be deemed Governing-notes, and may, in that Case, carry the Chord of the Seventh; but, in a diatonic Progression, that Note which carries the Chord of a Seventh, must be divided into two Parts, or must be repeated twice (which is very near the same Thing) in order that, upon the second Part, it may carry that Chord of the Sixth which is suitable to it, according to the next following Note: And, in that Case, the Seventh must always be prepared, saving the First, which cannot be prepared according to the Progression of the Bass.

E X A M P L E.

A, *B*. I could have suited the Chords of these Notes, in a diatonic Progression, to the Key which shews itself by the Conclusion that follows; but I may also continue in the Key that precedes it, and upon the second Part of the Key-note *B* I take the Chord suitable to the Key that follows.

The Note at *C* ought naturally to bear the Chord of the great Sixth, which may be heard after that of the Seventh; but, instead of resolving that Seventh upon the Sixth to the same Note, we resolve it by the Fourth to the following Note, because the Chord of the small Sixth, which this last Note bears, and that of the great Sixth, which the Note at *C* ought to bear, are, in the Main, but one and the same Chord: From hence

proceeds this Rule, that, when a Discord is used, we must not quit it without resolving it; and, as the Note in the Bass, by which this Discord ought to be naturally resolved, doth not always appear, you must see if the following Note in the Bass cannot bear a Chord made up of the same Sounds that would compose the Chord by which the Discord ought to have been resolved; which we are going to explain.

CHAP. XXVII.

How one and the same Discord *may be used in several* Chords *successively following upon different Notes, and how it may be resolved by Notes that seem to be foreign to that Purpose.*

IT must be observed, that the Chord of the Seventh is composed of four different Notes, and that these Notes may be used one after the other in the Bass, and that each of those Notes will bear different Chords in Appearance, although they are but one and the same Chord (see Chap. XII.) so that having used a certain Discord in a Chord, which cannot be resolved by the following Chord, you must see whether that same Discord cannot be used in the Chord to the following Note, and so on, until you find that it can be resolved.

E X A M P L E.

6 4 3   4✱   5♭   7   6 5   6 4 3   6 5   7

A.   B.

The Difference in the Examples *A* and *B* consists in the major Discord, which appears in the First, and only the minor in the other.

In the Chord of the small Sixth *A*, which is natural to the second Note of the Key, there happens to be a Discord between the Third and the Fourth, which ought to be resolved by making the Third to descend, which cannot be done upon the next Note; but the same Chord makes that of the Tritonus to this last Note, where the Discord cannot as yet be resolved, and thus

thus until the Note *C*, where the Diſcord is reſolved by deſcending upon the Third to *C*, and where it may be obſerved, that the Note *G*, which bears the Chord of the Seventh, ſerves as a fundamental Note to theſe four different Chords; ſo that, when you meet with a Diſcord, you muſt always reduce it to its fundamental Chord, and ſeek afterwards in the Baſs that Note by which this Diſcord may be reſolved; for, whilſt there appear in the Baſs but the ſame Notes contained in the Chord wherein that Diſcord is uſed, it is certain that it cannot be thereby reſolved, and one of the Notes of the Chord, whereby the Diſcord may be reſolved by deſcending if it be a minor Diſcord, or by aſcending if it be a major Diſcord, muſt abſolutely appear in the Baſs, which is eaſily diſtinguiſhed after having reduced a Chord diſſonant to its fundamental Note; which may be eaſily done, by ſaying, If the fundamental Note to this fundamental Chord governs ſuch a Note, which is a Fourth above it; conſequently I muſt find that Note in the Baſs, or at leaſt one of the Notes that compoſe its perfect Chord, or that of the Seventh, ſuppoſing that the Melody doth not reſt there; if you meet but with the Fifth, then that Fifth, or Governing-note, being the fundamental Note to the diſſonant Chord that appeared, muſt be divided into two Parts, if it be not repeated, in order that upon the ſecond Part it may bear the Chord derived from the Note that it governs. There is ſome ſmall Exception to be made to this laſt Rule, which will be explained elſewhere:

From what hath been ſaid, it follows that if a Seventh is taken upon a Note that ought naturally to bear another Chord, in reſpect to that which follows, or according to the Rule of the Octave, and that this Note hath not a ſufficient Length, or Value, to cauſe the Chord which is ſuitable to it to be heard; in that Caſe the next muſt bear the ſame Chord, according to the fundamental Note, that is to ſay, that the Notes, contained in the Chord to that ſame next Note, be thoſe of which the natural Chord to the firſt Note ought to have been compoſed; ſee the following Example.

EXAMPLE.

7 4※ 6 7 $\frac{6}{5}$ 7 $\frac{6}{4}$ $\frac{6}{5}$ 4※ 6 7 7

A. B. C. D.

Continued Baſs.

7 7 7 7 7 7 7 7 7

Fundamental Baſs.

The Chord of the ſmall Sixth, which the ſecond Note of the Key at *A* and *D* ought to bear, is found in that of the Tritonus, on the next Note after *A*, and in that of the Seventh, on the next Note after *D*.

The Chord of the ſmall Sixth, which the ſixth Note at *B* ought naturally to bear in deſcending, is found in that of the great Sixth to the following Note.

The Seventh which is heard upon the Governing-note, is reſolved by the Sixth to that ſame Governing-note repeated at *C*; from hence ariſes that a Diſcord may be reſolved by divers Conſonants, by reaſon that it is always regularly reſolved, provided it be by deſcending upon a Conſonant to the ſame Note that carried a Diſcord, or to the next Note, if that Diſcord be a Minor; for, if it be a major Diſcord, it will be reſolved by aſcending upon a Concord, or a conſonant Note.

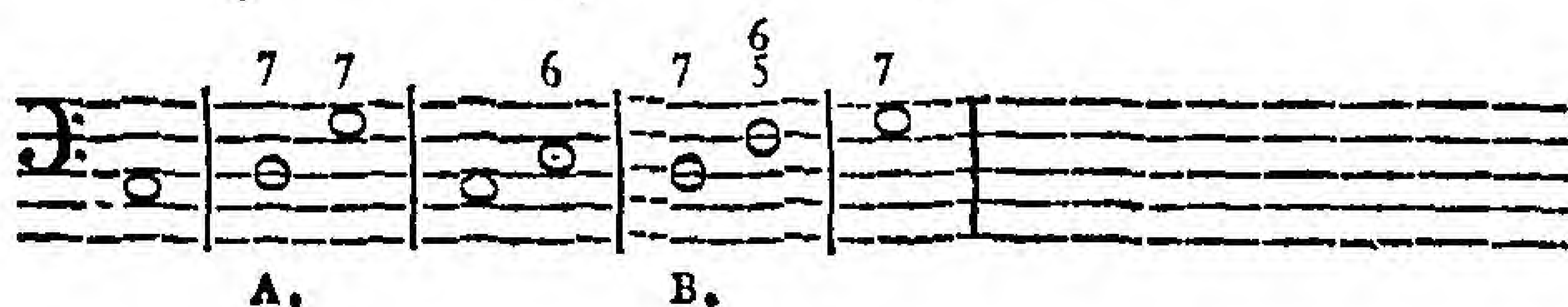
There is another obſervation to be made, which is, that if, according to the natural Sequence of Chords, you find yourſelf in a Manner obliged to give to a Note a Chord derived from the Chord to the next following Note, you ought in that Caſe to obſerve whether that firſt Note could not carry the Chord that governs the next Note; if ſo, it would be much better to give it this governing Chord, than that which in the Main would be but the ſame Chord to the next following Note, eſpecially when the Diſcord that is to be heard in this firſt Governing-note, may be prepared by a conſonant Note in the preceding Chord.

A Sequence, or Succeſſion of Harmony, is nothing elſe but a Link or Chain of Keys and Governing-notes, the Derivatives of which you ought to know perfectly, in order to contrive it ſo, that one Chord may always govern the next; for a perfect Chord and its Derivatives do not govern any Thing, for after a perfect Chord you may remove to any other Chord, provided you keep to the Rules of Modulation; but a diſſonant Chord

always

always governs the next Chord, according to our Examples of 7, 7 and 6, 2, 4✕, $\frac{6}{5}$, and 5♮; and it is upon thoſe Occaſions that we ſhould be very careful to know and diſtinguiſh Derivatives, in order to give them a proper Sequence, though the ſeveral Rules we have given for each Chord, and for each Progreſſion of the Baſs, are ſufficient to overcome theſe Difficulties.

Example of the Preference that ought to be given to a Chord, *in reſpect to that which follows.*



The ſecond Note *A* ought naturally to bear the Chord of the ſmall Sixth, derived from that of the Seventh to the Governing-note of the Key, which appears immediately afterwards; but, for a greater Variety, we ſhall obſerve that this ſecond Note governs that ſame Governing-note, and therefore we give it the proper Chord in that Caſe; and, though that Governing-note doth not immediately appear after *B*, yet it is plain that the Note which is between them, can carry but a Chord, derived from that of the Seventh to the Note at *B*; and conſequently the Note at *B* is to bear the Chord of the Seventh, eſpecially as the Seventh is therein prepared by a conſonant Note in the preceding Chord.

Obſerve that all our Rules have hitherto only regarded Harmony, and that the Melody of each Part is therein limited, ſaving that of the Baſs, upon which this Harmony is grounded; therefore it will be proper to wait until you have attained to a thorough and perfect Knowledge of Harmony, before you proceed to Melody, upon which we ſhall treat, after having explained thoſe Licences that ſerve as an Ornament to Harmony by the Variety they introduce.

CHAP.

CHAP. XXVIII.

Of Licences, *and, first, of the false or flying* Cadence.

A False or flying Cadence is a certain Progression of the Bass, which interrupts the Conclusion of a perfect Cadence; for if after the Chord of a Seventh upon the Governing-note of the Key, instead of falling naturally upon the Key-note, you cause the Bass to ascend a whole Tone, or a Semitone, in that Case the perfect Cadence is interrupted, and the Seventh is thereby resolved by the Fifth to that Note so ascended, which in sharp Keys ascends a whole Tone, and in flat Keys, only a Semitone.

E X A M P L E.

False Cadence in a sharp Key. | False Cadence in a flat Key.

In the perfect Chord that ends this Cadence, the Octave to the Third is heard preferably to that of the Bass, which is contrary to the natural Order; but that proceeds rather from the false Progression of the Bass, than that of the Parts, wherein it is observable, that the minor Discord is always resolved by descending, and the major by ascending; and that this Third doubled represents the fundamental Sound that ought to have been naturally heard; although, in sharp Keys, we might descend upon the Octave to the Bass, instead of ascending upon the Third, as we have marked it by the Guide ᴧᴧ; but, in flat Keys, the Example must absolutely be followed.

We shall now invert the Chords that compose this false Cadence, in order to discover the Advantages that may be taken from it.

E X A M-

EXAMPLE.

Each of these Basses being placed under the other, you will hear all the different Chords that are figured; from whence may be deduced an agreeable Connexion of Harmony and Melody, in a diatonic Progression, of the Bass ascending and descending. See the following Example.

Fundamental Bass sharp Key.

Flat Key.

EXAM-

E X A M P L E.

D.

F.

G.

Continued Baſs.

A. B. C.

Fundamental Baſs.

When this Part ſerves for Baſs, the Part *D* is to be left out, and the Part *F* is to be altered in the two laſt Notes; the ſame Thing is to be done in this, when the Part *F* ſerves for the Baſs.

When this Part ſerves for Baſs, it muſt proceed in a diatonic Progreſſion until the End, and rather by aſcending than deſcending.

When this Part ſerves for a Baſs, the Part *D* is to be left out, by reaſon that the irregular Cadence, which the Part *D* makes againſt the Notes *B C* of the fundamental Baſs, cannot be inverted by a Chord of a Seventh, or of a Second, upon the Firſt of thoſe two Notes.

In this Part the perfect Cadence is avoided from *A* to *B*, by the Sixth's being added to the perfect Chord at *B*; which prepares an irregular Cadence, avoided by adding the Seventh, in order to conclude by the perfect Chord.

If the Fifth is left out of the Chord to the Note at *B*, you will then hear a falſe Cadence from *A* to *B*, as well as at *H J*, in the Part *G*.

The Progreſſion of the upper Parts is limited by that of the continued Baſs; but if you would uſe them as Baſſes, by Turns, you may then give them whatever Progreſſion you think proper, that is to ſay, the conſonant Progreſſion may be changed into a diatonic

diatonic Progreſſion, without altering the fundamental Harmony, and you will then ſuit to it the Progreſſion of the Parts above it.

The Sixth may be taken upon the Second of two Notes that aſcend a whole Tone, or a Semitone, in a falſe Cadence; but then the Chord of the Seventh muſt not be uſed upon the Firſt of thoſe two Notes, by reaſon that Seventh could not be reſolved.

It appears by the Example, that the Concluſion of each Cadence may be interrupted by adding a Diſcord to the Note that ends theſe Cadences, provided that Diſcord be prepared and reſolved according to the Progreſſion of the fundamental Baſs, to which you muſt always have Recourſe, to prevent a Miſtake; for it is plain, that this Diſcord cannot be prepared at *B*, though it be good, becauſe the fundamental Baſs deſcends a Fourth, or aſcends a Fifth, which is the ſame Thing.

The irregular Cadence may be reckoned amongſt the Licences, as well as the Diſcords that cannot be prepared; as when the fundamental Baſs aſcends a Third, a Fifth, or a Seventh, with all that proceeds by inverting theſe different Progreſſions; though what we call Licence, in this Caſe, is inſeparable from good Harmony; which is the Reaſon why we have choſen this Place to ſpeak of it, for the better inſtructing Beginners.

Beſides the Licences that the falſe Cadence can produce, by inverting it, there is a certain Succeſſion of Sixths, which is attributed to Taſte, and which *Zarlino*, *Terza parte*, Cap. 61. Fol. 291 and 292, ſtrictly forbids, ſaying that the ſeveral Fourths together, which are therein heard, make pretty near the ſame Effect as ſeveral Fifths, if the Chords be inverted according to the Example which he gives. Nevertheleſs it is plain, that, according to our Rules, this Succeſſion of Sixths proceeds from the falſe Cadence, and from the Liberty we have of not preparing a Diſcord in fundamental Progreſſions of the Baſs aſcending a Third, a Fifth, or a Seventh.

E X A M P L E.

Fundamental Bass.

Each Bar represents a false Cadence, excepting the Penultima, which represents a perfect Cadence, avoided by adding a Sixth at *A*; this Sixth preparing an irregular Cadence, which is likewise avoided by adding the Seventh at *B*, where the perfect Cadence is prepared and concluded upon the last Note.
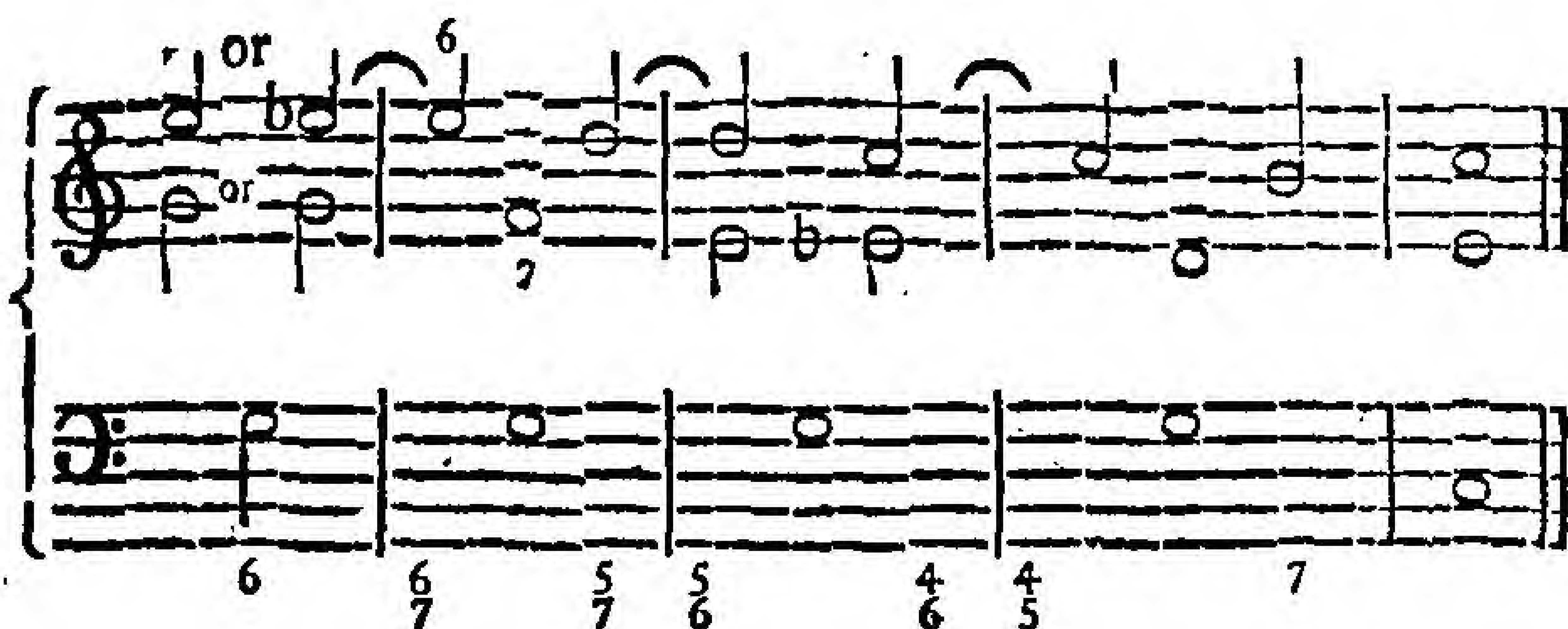
If the two upper Parts were inverted, you will then hear as many Fifths as there are Fourths; but the Insipidity of several Fifths is so much diminished, by inverting them, that we are not to attribute to the Fourths what concerns only the Fifth and the Octave.

The Seventh is sometimes by Licence joined with the Sixth, which creates a very harsh Chord; and the only Reason why it can be tolerated is, that it is used as a passing Chord, and the harsh Sounds therein are heard in the preceding and following Chords, and the Note of the Bass, in this Case, can be admitted but by Supposition.

E X A M P L E.

Another

Another EXAMPLE.



CHAP. XXIX.

Of the Chord *of the extreme ſharp Fifth.*

WE muſt alſo treat of certain Chords that are introduced by Licence; and, firſt, of the extreme ſharp Fifth, we ſay that it can never be uſed but upon the Third in flat Keys.

This Chord, properly ſpeaking, is no other than the Seventh to the Governing-note of a Key, under which is added a fifth Sound, at the Diſtance of a Third.

EXAMPLE.

Chord of the Seventh.

Governing-note

Sound added.

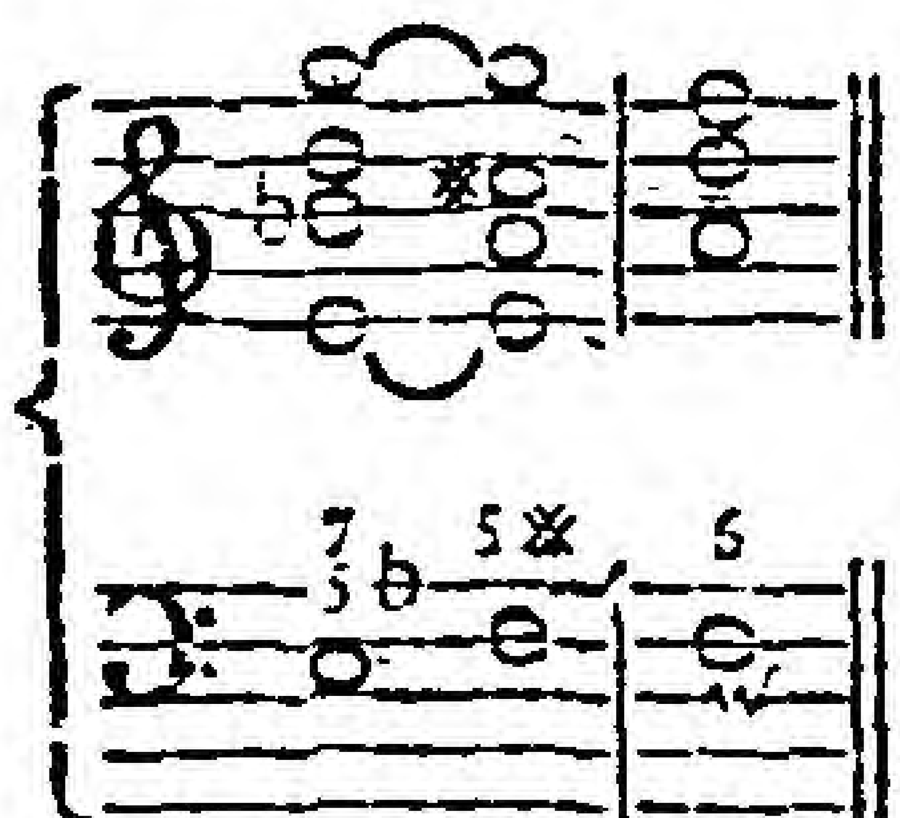
Chord of the extreme ſharp Fifth.

It is not in the Sound added, that you muſt ſeek the fundamental Note of this Chord.

This Chord hath for its fundamental Note the Governing-note of the Key, and will always follow its uſual Progreſſion; the major Diſcord will aſcend, and the minor will deſcend, and the Whole will be reſolved by the perfect Chord to the Key-note; whilſt the Sound added will afterwards make a Part in that perfect Chord, or will deſcend upon that ſame Key-note.

EXAM-

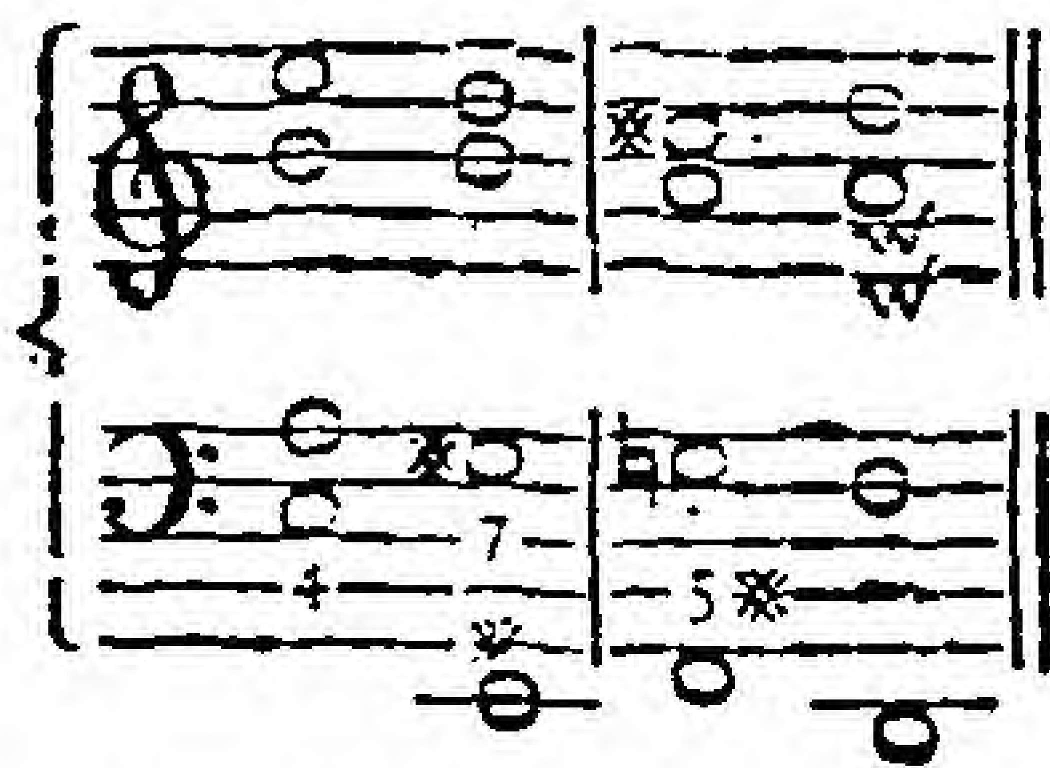
EXAMPLE.



This Chord muſt be prepared by that of the Seventh to the Note that governs the Governing-note of the Key, wherein it appears, that the ſecond Note, which, in this Caſe, governs the Governing-note of the Key, aſcends but a Semitone, inſtead of aſcending a Fourth, whilſt, in the other Parts, you will hear only the Chord of the Seventh to the Governing-note of the Key, which is afterwards reſolved according to our Rules.

This Chord is ſometimes uſed, in order to avoid a Cadence, by cauſing the Governing-note of the Key to aſcend a Semitone upon this Sound added, which, from a ſixth Note, becomes a Third, by reaſon of the Alteration of the Key, and by the Means of a new Leading-note, which the extreme ſharp Fifth creates.
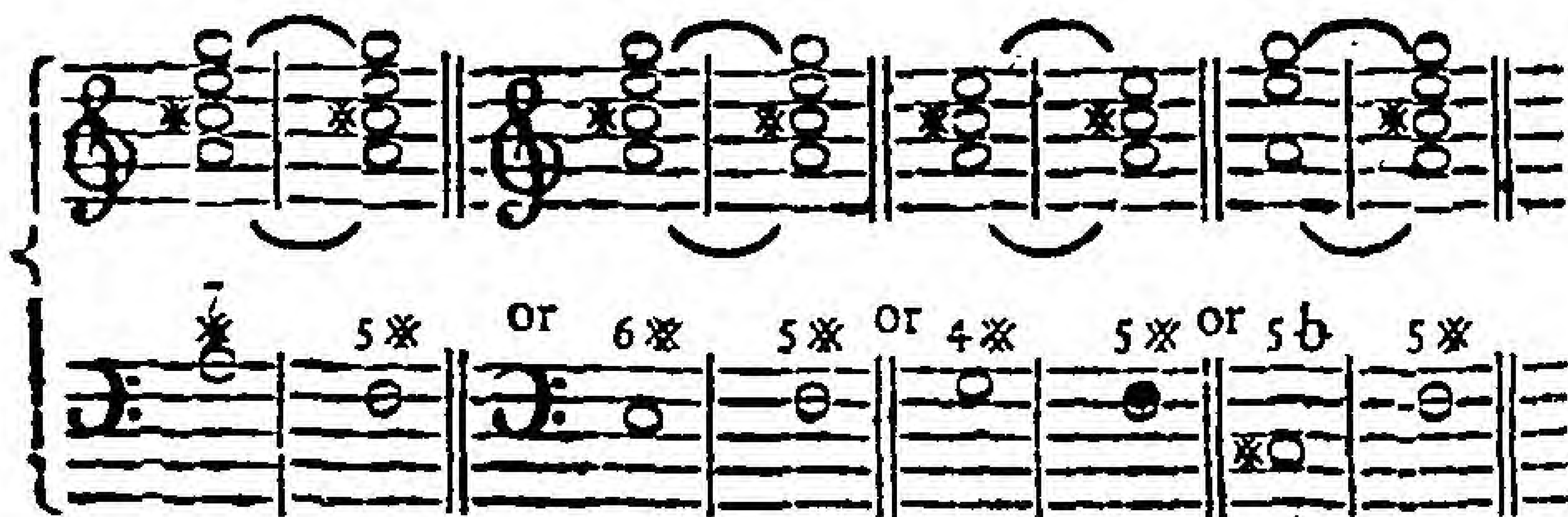
EXAMPLE.



When you compoſe in four Parts, you are at Liberty to place in the upper Part the Notes marked by the Guides in the Room of the others.

This Chord is alſo prepared by that from which it is derived.

EXAMPLE.



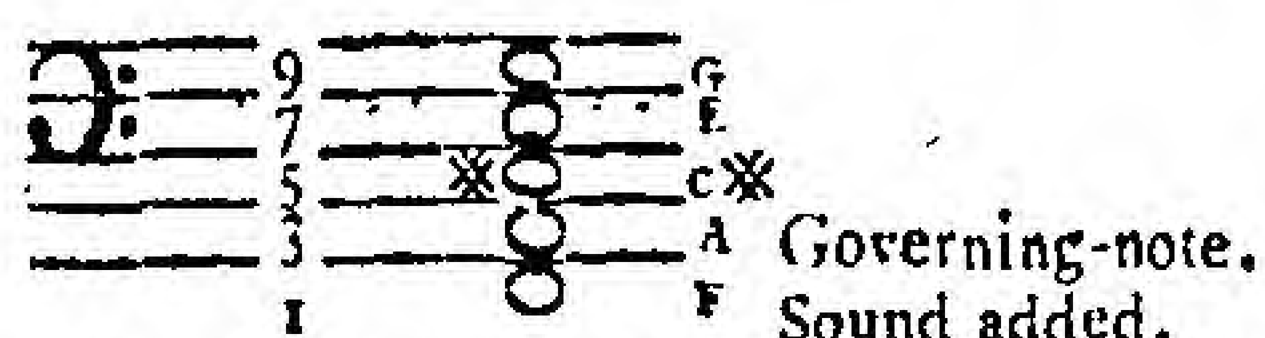
There are ſome who ſometimes prepare it by the Fifth to the ſame Note, or by the flat Sixth to the Note which is a Semitone below it, or by the Chords derived from that of the Seventh to the Note, which is but a Semitone below; but that is taking to much Licence. CHAP.

CHAP. XXX.

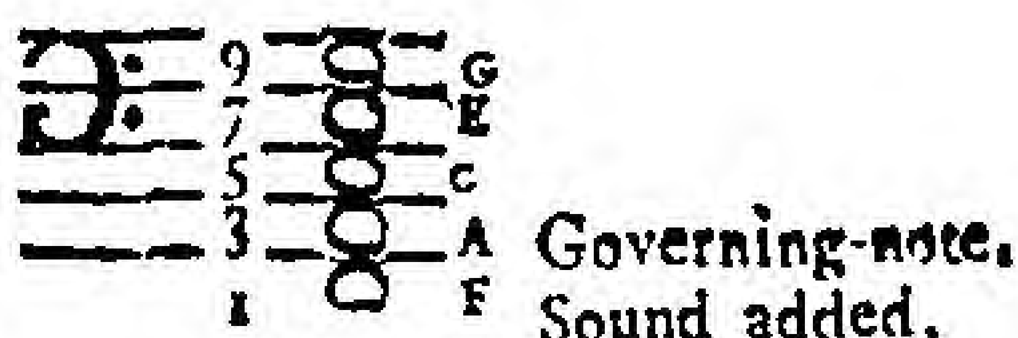
Of the Chord *of the Ninth.*

THIS Chord differs from the preceding Chord, only in the Fifth, which was ſharp in the other, and which in this Chord ought to be perfect; or rather in the Third to the fundamental Sound, which in this Chord is flat, and in the other ſharp; ſo that, if we take a Chord of a Seventh to a Governing-note with a flat Third, we ſhall make that of a Ninth by adding a Note, a Third below that Governing-note.

EXAMPLE.



Chord of the extreme ſharp Fifth.



Chord of a Ninth.

It is neceſſary to take Notice, that all Chords by Suppoſition, ſuch as the extreme ſharp Fifth, that of the Eleventh, and that of the extreme ſharp Seventh (we ſhall ſpeak of theſe two laſt Chords in the following Chapter) derive from the Chord of a Seventh to a Governing-note, becauſe, by this Manner, you immediately know how theſe Chords are to be prepared and reſolved; ſo that, by the Means of a fundamental Baſs, you will ſee how the Whole anſwers to our Rules of Sevenths. See the following Example.

EXAMPLE.

Continued Baſs.

Fundamental Baſs.

Continued Baſs

Fundamental Baſs.

All thoſe Notes in the continued Baſs that carry Ninths, or ſharp Fifths, are to be left out when the fundamental Baſs is made uſe of, otherwiſe the Notes in the fundamental Baſs ought to be above thoſe that are figured by a 9, or a 5✱; becauſe the Sound in the fundamental Baſs, which in that Caſe is ſuppoſed, cannot be heard but above that which ſuppoſes it.

Thoſe Notes that carry Ninths and ſharp Fifths, may either deſcend a Third, as it is marked in the Guides, or remain upon the ſame Degree; for which Reaſon the Ninth may be reſolved two Ways, *viz.* by the Octave, when the Baſs remains upon the ſame Degree, and by the Third, when it deſcends a Third; in which Caſe it may be obſerved, that the Seventh is then reſolved by the Octave, as we ſhall ſhew hereafter.

There are ſome that hold that the Ninth may be reſolved by the Fifth, by cauſing the Baſs to aſcend a Fourth; but the Harmony that proceeds from it ſeems improper: Therefore we ſhall leave it to the Diſcretion of Compoſers of a good Taſte.

Example of the Ninth reſolved by the Fifth.

It might rather be reſolved by the Sixth, by cauſing the Baſs to aſcend a Third; by reaſon that, in this Caſe, the fundamental Harmony would not be altered. See the Guides in the other Example.

All minor Diſcords by Suppoſition abſolutely require to be prepared, ſo that as ſoon as you ſee that the Ninth can be prepared

prepared by a conſonant Note in the preceding Chord (provided in this Caſe the Baſs aſcends a Second or a Fourth) you may practiſe it by reſolving it afterwards according to the Method preſcribed by the Example, and without going wide of true Modulation.

The Seventh, which may always accompany the Ninth, ought not to be added to it, unleſs it be prepared by a Concord or conſonant Note in the preceding Chord.

Obſerve alſo in this Place that minor Diſcords by Suppoſition may be prepared by another common Diſcord, ſuch as the Seventh, or by the falſe Fifth; and that proceeds by reaſon that theſe laſt Diſcords are contained in the ſame fundamental Chord, having already obſerved at Chapter XII. that one and the ſame Note may create ſeveral Diſcords following, when they proceed from the ſame fundamental Chord.

E X A M P L E.

5♭ 9 6 4 6 5 7 4 7

B. A. B. A.

Continued Baſs.

7 7 7 7 7 7

Fundamental Baſs.

The Notes *A* of the continued Baſs carry Chords derived from the fundamental Baſs; the like of the Notes *B*; if then we may hear Diſcords by Suppoſition after another Diſcord, and if it be true, that a Diſcord is to be preceded and followed by a Concord, we muſt conclude, in order that this Rule may hold good, that ſeveral Diſcords that are heard following upon the ſame Degree, are not ſuch in Effect, but that they all proceed from the firſt Diſcord which is the Seventh, the fundamental Chord of which doth not change until the Expiration of theſe ſeveral Diſcords in Appearance upon a Concord, as it is obſervable in the Example, and as it really is; ſee Chap. XV. how the eleventh Heteroclite may alſo be prepared by the falſe Fifth.

CHAP.

CHAP. XXXI.

Of the Chord *of the Eleventh, otherwise called the Fourth.*

THE Chord of the Eleventh is composed of five Sounds, thus *D, A, C, E, G,*
1, 5, 7, 9, 11, where it is seen, that the Sound added is a Fifth below that which serves as a fundamental Note to the Chord of the Seventh.

This Chord is seldom used, by reason of its extreme Harshness, there being three minor Discords in its Construction, as appears by the Numbers 7, 9, 11. Yet the Practice of it is easy, by reason that three Concords, or consonant Notes, in the preceding Chord, prepare these three Discords, by keeping on the same Degree; but they must not be resolved all three at once, by reason that, as they are minor Discords, and must descend, one could not avoid two Fifths to follow in the Parts; so that you must first resolve the most harsh, which are the Eleventh and Ninth, and afterwards the Seventh.

A, C, E, G,
5, 7, 9, 11,
1, 3, 5, 7,

EXAMPLE.

Continued Bass.

Fundamental Bass.

This Example shews that the Progression of the continued Bass is the same as that on which a Ninth is taken, in respect to the Preparation of that Ninth and Eleventh; but, to resolve the Eleventh, you will always do well to let the Bass remain upon the same Degree, in order that the Seventh may afterwards be heard; though one might make it ascend a Third, as it is marked by

by the Guides in the Bass, in which Case, the Chord of the great Sixth, derived from that of the Seventh to the Note that remains upon the same Degree, would be heard.

The Guides in the upper Part shew the fifth Sound with which this Chord is not always filled up, especially when you compose but in four Parts, being at Liberty to place this fifth Sound in Lieu of any one of the others, provided it be not a Discord; or if it be, it should be at least prepared.

We here speak of the true Chord of the Eleventh in its full Construction, but its extreme harshness obliges us to leave out the major part of the Sounds that compose it, according to what we have said at Chap. XV. and for that Reason we may call it heteroclite; by which means it is rendered more soft and agreeable, and for this Reason it is but sparingly used in all its Fulness, though it furnisheth us with agreeable Suspensions of Harmony and Melody, when used properly; see the following Example.

EXAMPLE.

A. B. A. B.

A B B A B

9 4 7 9 6 6 5 4 7

Continued Bass.

7 7 7 7 4 7

Fundamental Bass.

To follow the Custom, we figure this Chord only with a 4, when it is heteroclite; and, when it is filled up with all its

O Sounds,

Sounds, we add to it a 9, thus $\frac{4}{9}$ or $\frac{9}{4}$; this Chord, when it is heteroclite, is ſometimes accompanied with the Seventh, and then it is figured thus $\frac{7}{4}$, or $\frac{4}{7}$.

It is certain that the Chords by Suppoſition ſerve only to ſuſpend the Sounds that ought naturally to be heard; which may be obſerved between *A* and *B*, where the Sounds *A* keep in Suſpence thoſe of *B*, which naturally ought to have been heard: You will find it every-where the ſame, when thoſe Chords are uſed, by comparing them with the continued Baſs, and not with the fundamental Baſs, which always repreſents to us a perfect Harmony.

CHAP. XXXII.

Of the Chord *of the extreme ſharp Seventh.*

THE Chord of the extreme ſharp Seventh differs from that of the Eleventh only in the Third to the fundamental Sound, which in this Chord is major, and in the other is minor.

EXAMPLE.

Chord of the extreme ſharp Seventh.	Chord of the Eleventh.
11 G, 9 F, 7 C, 5 A Fundamental Sound.	11 G, 9 E, 7 C, 5 A Fundamental Sound.
1 D Sound added.	1 D Sound added.

This Chord is never uſed but upon the Key-note, and is to be preceded and followed by the perfect Chord to that ſame Note.

EXAM-

E X A M P L E.

Continued Baſs.

Fundamental Baſs.

The Sounds *A* keep in Suſpence thoſe of *B*, and theſe Strokes (7) ſhew the natural Progreſſion of the Sounds *A*.

The Sound that makes the ſharp Seventh is often left out of this Chord, when the Baſs deſcends a whole Tone, or a Semitone.

E X A M P L E.

Continued Baſs.

Fundamental Baſs.

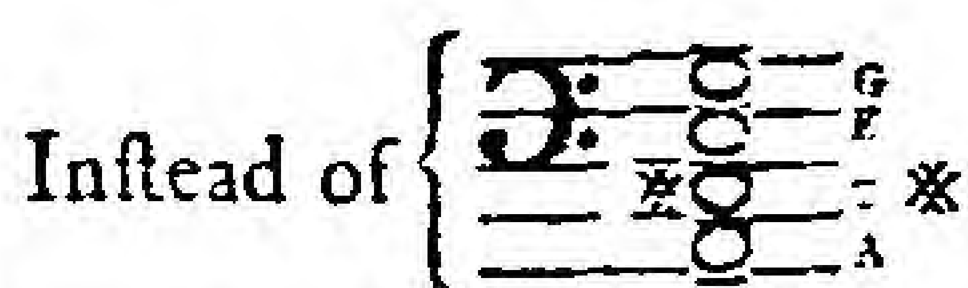
This Chord is figured with a 2, by reaſon that it is prepared as the Second; but, as the Fifth and Fourth meet therein, this Fourth cannot be otherwiſe taken but for a Diſcord by Suppoſition, and, in Effect, we ſee that this Chord repreſents the Eleventh, or the ſharp Seventh, out of which the Sound, that immediately appears afterwards in the Baſs at D, is left out, becauſe that Sound doth not do well to be doubled.

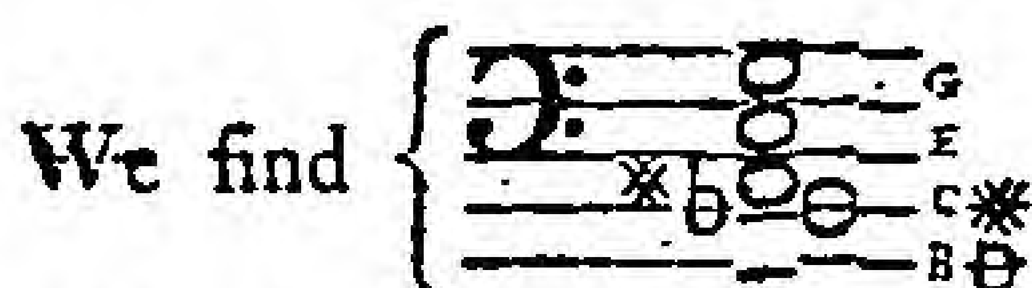
CHAP.

CHAP. XXXIII.

Of the Chord *of the extreme sharp Second, and of its Derivatives.*

WE say that the Chord of the extreme sharp Second and its Derivatives are borrowed Chords, by reason, that the Governing Note lends her Fundamental to the sixth Note of flat Keys, from whence this Chord of the extreme sharp Second and its Derivatives proceed, as thus,

Instead of 

We find 

Chord of the Seventh. Chord of the extreme sharp Second.

It is evident that the Chord of the extreme sharp Second proceeds, in a borrowed manner, from that of the Seventh to a Governing-note of a Key, since the Place which the sixth Note occupies, in this Case, is that where the Governing-note of the Key ought to be placed, the Sounds affected to the Chord of a Seventh to that Governing-note being no ways altered, and their Progression, as well in respect to the major and minor Discords, being answerable to those which are naturally fixed to them. Besides, if the Choice of one of these two Notes is arbitrary in the Midst of a Piece, when you would cause to be heard with either of them the Sounds affected to the Chord of a Seventh to a Governing-note of a Key, you are no longer master of the Continuation of Harmony, which must entirely be answerable to this Chord of the Seventh; therefore, the perfect Chord to the Key-note, is equally to follow one or the other Chord. See the following Example.

EXAM-

EXAMPLE.

Minor Discord. C. 4※ 6 3rd.

Major Discord, or Leading-note. B. 5 Key-note.

D. 6※

Governing-note of the Key. A. 7 ※ 6 4

Third. F. 5※ -6-

G. 7※ -8-

Key-notes.

Minor Discord. C. 4※ 6 Third

Major Discord, or Leading-note. B. 7b Key-note.

D. 6※ 5 H.

Sixth Note. A. 2※ 6 4 Governing-note of the Key.

Thirds. F. 5※ 4 -6-

G. 7※ 6 -8-

Key-notes.

There happen in these borrowed Chords two major Discords and two minor, of which those that are foreign, proceed from the Alteration of the fifth Note of the Key to the sixth Note, where it appears that the minor Discords always descend, and the foreign major Discord doth not always ascend, as it ought to do, if it was a Leading-note; see the Guide *H*, where you can make that Discord major to ascend, as it ought to do, when the minor Discord *C* or *A* happen to be in the Bass.

Observe, that the difference between these two Examples con-consists only in the Sixth instead of the Fifth *A*, and that the Succession of the Discords in one and the other Examples is the same, without altering the Modulation.

From this Chord of the extreme sharp Second, proceeding from the Alteration of the Fifth into the Sixth, arises the like Difference

Difference in all the Chords derived from that of the Seventh to a Governing-note of a Key.

If the Leading-note is to carry the Chord of the false Fifth, that of the extreme flat Seventh, which happens therein, proceeds from that Alteration, by placing a 7♮ against it instead of the Sixth *B.*

Likewise the flat Third is added to the Chord of the Tritonus, to a Fourth Note instead of the Second *C.*

The false Fifth is added to the Chord of the great Sixth, to a second Note instead of the Fourth *D.*

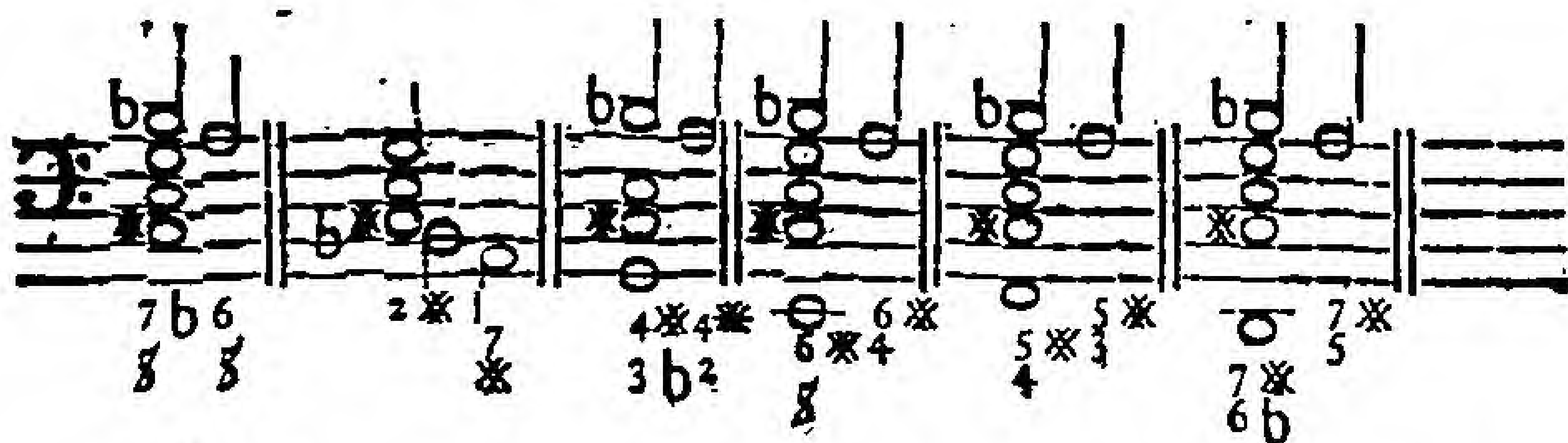
The Fourth is added to the Chord of the extreme sharp Fifth, to a third Note in Lieu of the Third *F.*

The flat Sixth is added to the Chord of the extreme sharp Seventh, to a Key-note instead of the Fifth *G.*

In order to have a better and clearer Idea of this Difference, you must take the four uppermost Basses, so that they may serve as Basses to each other by Turns, whilst the other Parts serve as Trebles. As to the two lowermost Basses, it is known that the Chords by Supposition, which they carry, hinder them from serving as Trebles, each being to be heard separately with the four upper Parts, for they would not have a good Effect together.

You may make the new minor Discord to descend, in which Case the Chord of the Seventh to the Governing-note of the Key subsists afterwards in all its natural Construction.

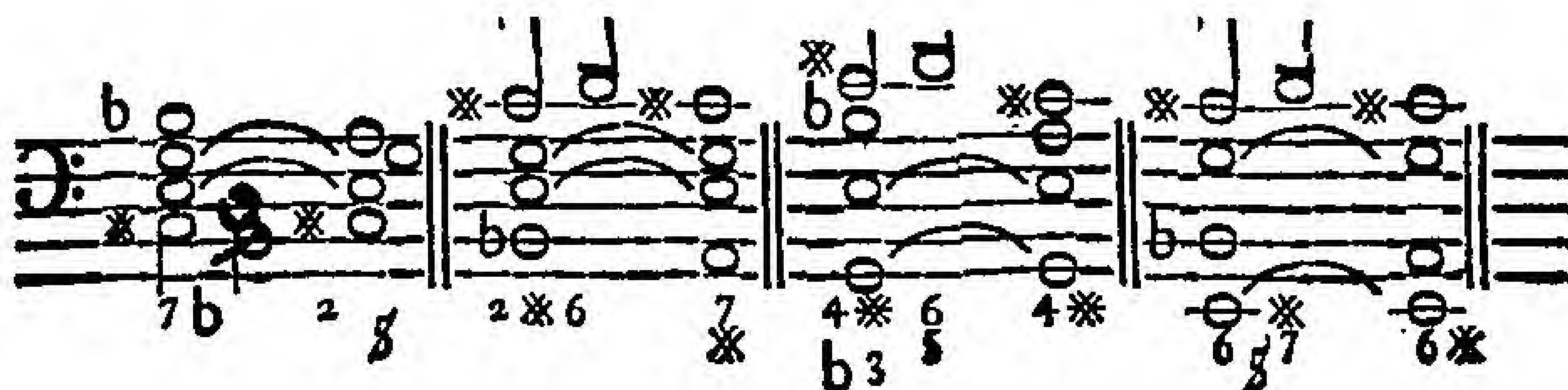
E X A M P L E.



The Leading-note may ascend in those Chords only that can be inverted, and not in the two last which are by Supposition; but, having made it to ascend, it must afterwards take its Place in the Chord of the Seventh, to the Fifth of the Key.

EXAM-

E X A M P L E.



All these borrowed Chords, and that of the extreme sharp Fifth, cannot be used but in flat Keys, each of these Chords having a particular Note affected in the Bass, which never alters, and which we shall more fully explain in Chap. XXXV.

CHAP. XXXIV.

Of Chromatic.

CHromatic consists in a Succession, or Continuation of Melody, that proceeds by Semitones, as well in ascending as descending; which produces a surprising Effect in Harmony, by reason the greatest Part of these Semitones, that are not in a diatonic Order, cause at every Instant some Discords that suspend or interrupt a Conclusion, and give a Facility of filling up the Chords with all their Sounds, without altering the diatonic Order of the upper Parts.

Chromatic is chiefly used in flat Keys, and is more difficult to comprehend, when the Parts descend, than when they ascend.

ARTI-

ARTICLE I.

Of Chromatic *descending.*

WHEN you have begun in a chromatic Manner in a certain Key, by making any one of the Parts to descend by Semitones, you may continue it throughout the Key upon its Governing-note, and more particularly upon its Fourth, the Key-note becoming in this last Case a Governing-note; and thus, by a Sort of a Chain, each Key-note may become a Governing-note to the Key you remove into; nevertheless, you must not go too wide of the first Key, for, as soon as you find Room to return into it, it will be proper to do it.

By Means of the Leading-notes, which become successively Governing-notes, you may acquire the Knowledge of Chromatic.

After we have passed from the Key-note to its Fifth, we return back again to the Key-note by making it a Governing-note; and thus by following the Rule of Sevenths (see Chap. XXI.) and making the upper Parts to proceed by as many Semitones as possible (each of these Semitones making against the fundamental Bass, the Third, or the Seventh, or sometimes the false Fifth to the Note, which nevertheless bears a Chord of the Seventh) you will find that the Difference between the Chromatic and our common Rules consists but in the Leading-note, which in this Case may descend a Semitone, whereas it ought always to ascend; but the Note or Sound, to which it ought to ascend, is always understood in the Chord, and it is but in respect of the Chromatic only, that we may take this Liberty.

EXAM-
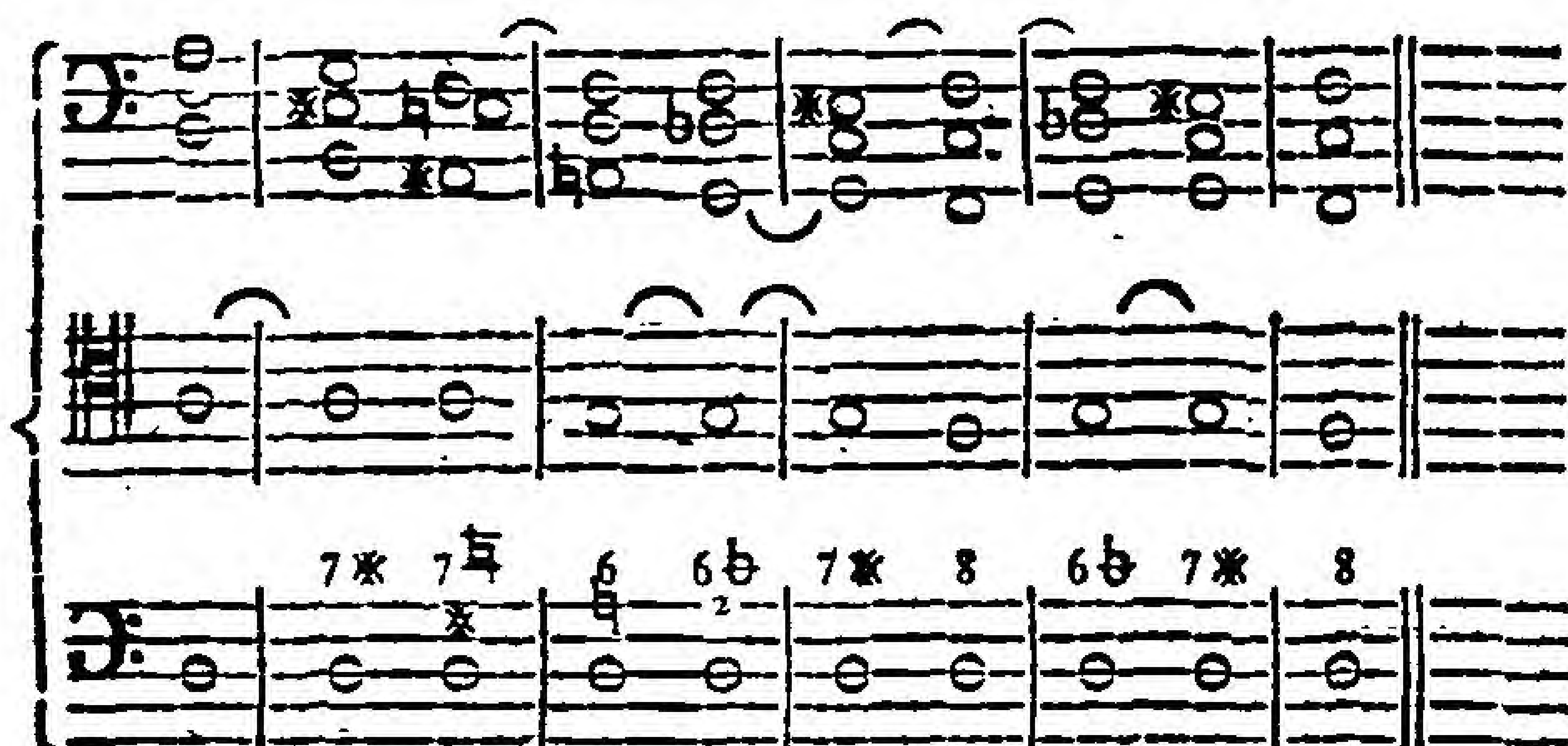
EXAMPLE.

Fundamental Bafs of Sevenths.

If all thefe Parts, excepting the fundamental Bafs, are ufed as Baffes by Turns, you will find a Succeffion of Sevenths and Sixes, like thofe derived from a fundamental Progreffion of Sevenths, with the Difference of the Chromatic which is therein ufed; you will alfo fee how the Tritonus and falfe Fifth take the Place of 2 and $\frac{6}{5}$, and how thefe Intervals ferve for the Refolution of each other, by Means of the Chromatic; the Leading-note defcending every-where inftead of afcending, faving at the End.

Here follows another Manner of practifing the Chromatic upon a Key, or Holding-note.

EXAMPLE.



The Leading-note being frequently used in Chromatic, consequently you may use all the Chords wherein the Discord major is heard, as those in the above Example; as also that of the extreme sharp Second, its Derivatives, and especially that of the extreme sharp Fifth, when you are minded to avoid a Cadence; see Chap. XXIX. where the Leading-note descends a Semitone.

As you ought at present to know the Composition of all the extreme sharp and flat Chords, the borrowed Chords, and those by Supposition, you may make Use of them, wherever you feel the Leading-note may take Place; nevertheless, using now and then the perfect Chord, and that of the Seventh and their Derivatives, and keeping as much as may be a diatonic Order in the upper Parts.

ARTICLE II.

Of Chromatic *ascending*.

THE Chromatic may also be practised by ascending, but then it has not the Sorrowfulness of the first, and the Harmony it produces, unites itself perfectly well with the Fundamental.

Fundamental Bass.

, this Note, though it be fundamental, cannot take Place, ilst the Note at *C* borrows from its fundamental Chord *A*, a Cadence.

EXAMPLE.

Of two Parts, afcending and defcending at the fame Time by Semitones.

The three upper Parts may be inverted, and ferve as Baffes reciprocally one to the other.

Continued Bafs.

Fundamental Bafs.

Obferve that all thefe Semitones that are ufed in Chromatic, confift but in the fixth and feventh Note of the Key, by reafon that in flat Keys, the Leading-note being to be flattened a Semitone; in order to defcend; and the fixth Note to be fharpened a Semitone, in order to afcend; we may make thofe Notes pafs upon one and the other Interval, as well in afcending as defcending.

We fhall add that Chromatic may be practifed in fharp Keys, upon the fharp Third to a Governing-note, which afterwards becomes a Seventh to another Governing-note, by defcending a Semitone; or elfe by making the fourth Note to afcend a Semitone upon a Leading-note to a frefh Key.

CHAP.

CHAP. XXXV.

Of the Manner of practising all that hath been hitherto said.

ARTICLE I.

Of the Progression of the Bass.

YOU must begin by composing a Bass in a familiar Key, from which you may remove to others equally familiar, according to what we have said at Chap. XXIV. This Bass is to be filled up with perfect Cadences, as often as may be; for it is the natural Progression of the Bass to proceed rather by consonant than diatonic Intervals; the false Cadence and the irregular ought not to be used until you know how to use them properly, either to avoid too frequent perfect Cadences (which is a Variety very proper in this Case) or to rest the Melody or Air upon a Governing-note, or even upon a Key-note, by Means of the irregular Cadence, which is another Variety that keeps the Ear in an agreeable Suspense.

You must also endeavour to introduce in your Bass those Progressions that create a Continuation of Harmony, derived from that of the different Cadences, according to the Examples we have given, not forgetting the Progressions of 7, 7 and 6, 2 and 6, 5♭ and 4✕, 2✕, 9, 11, 5✕, and 7✕.

As some Composers (being doubtful of their Capacity) will be afraid that their Basses are not well composed, we shall observe, that (if they have not that natural Taste for immediately inventing divers Airs, or Melody, that are always agreeable) they will never err by making the Bass to proceed indifferently upon all the Notes of a Key, by preferring the smallest Intervals to the greatest, that is to say, by ascending a Third, rather than to descend a Sixth, &c. and remembering that the Leading-note must always be followed by the Key-note, excepting in Chromatic; that you must make a final Cadence, before you remove into another Key, and proceed in this new Key, pretty near in the same Manner, as in the other, and thus from Key to Key, according to the Instructions in Chap. XIII. XIV. XV. XVI. XXIV. and XXV.

Again, as the Note that ends the perfect, false, or irregular Cadence, is to be heard upon the first Note, or Part of the Measure or Bar, you must compose a Bass in such a Manner, as this Regularity may be therein observed; and in case at the first Cadence it should happen otherwise, and that you would not alter the Air of the Bass, you need only to begin it upon another Part of the Bar, that is to say, that, if it was begun by the first

Part,

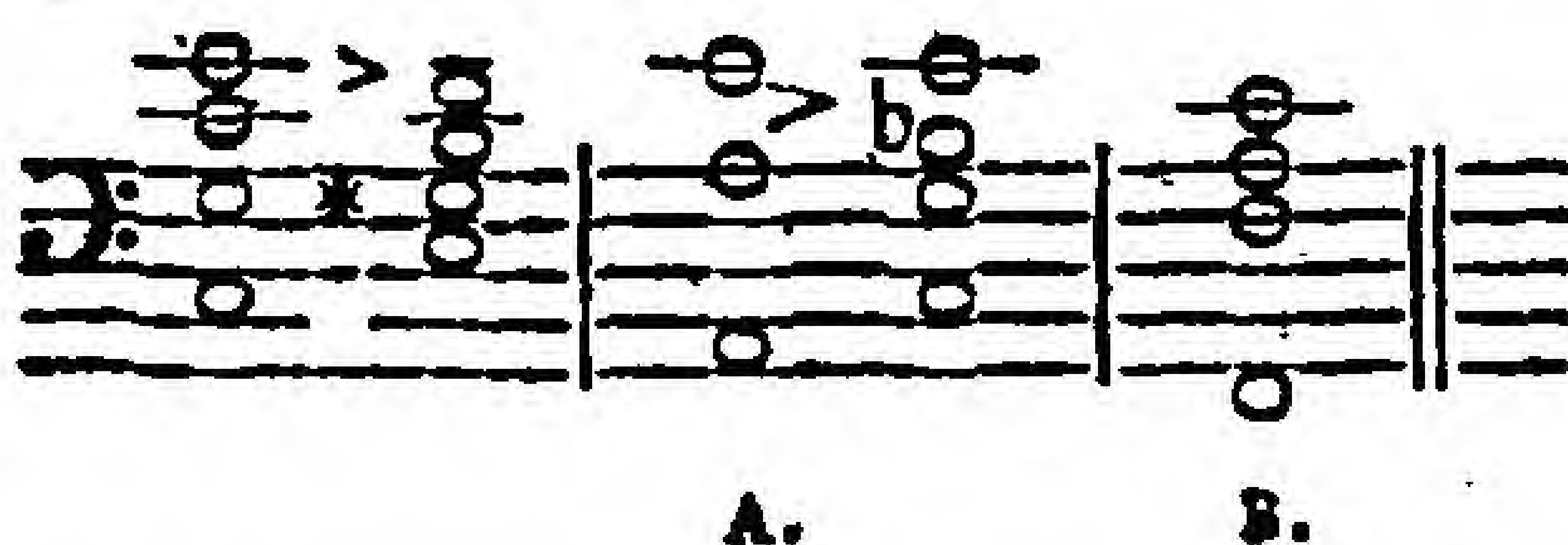
Part, you may begin it by the Second or Third; or, if it was begun by the Second, you need only to begin it by the First, &c. and, if this should happen in the middle of a Piece, you must then either add or leave out one or two Notes, according as the Case is, and observing that the Cadences be heard every two or four Bars; though you may trespass upon this Rule when good Taste directs you, or when you are obliged to it by the Words that you set to Music, which then are to be our Guide.

ARTICLE II.

How consonant and dissonant Chords, Concords, *and* Discords *are to be used.*

THE perfect Chord is to be used at the Beginning and at the Conclusion, and for all middle Closes or Cadences; it may also be used in a diatonic Progression of the Bass, as well as its Derivatives, which are the Chords of the Sixth, and Six and Four, observing in the like Progressions, that the consonant and dissonant Chords are as it were interweaved one into the other; see the Example of the Octave, Chap. XI. and that of the Sixths, Chap. XVI. You must also contrive it, that all Discords be prepared and resolved according to the Rules, which do not require a great Attention, when you fully possess the Succession of Chords; besides, you already know that they ought not to be prepared after a perfect Chord to the Key-note only, or upon its Derivatives, provided that the Key doth not alter; though it might be done when the Bass ascends a Third, in order to descend a Fifth immediately afterwards.

EXAMPLE.



A. B.

When the Bass ascends a Third, in order to descend a Fifth, and the Key changes, if the first Key be sharp, that into which you remove is flat *A*; and on the contrary, if the first Key is flat, then the Second is sharp *B*; the Strokes that go from one Note to the other, shew how the Discord is not prepared, and the Progression of the upper Part in that Case ought to follow.

You

You may invert these fundamental Progressions, and use them with Discretion.

You ought not as yet to alter the diatonic Order of the upper Parts, unless it be for the better completing a Chord, or for replacing a Part above the Bass, or in its natural Place; and you must in this Case avoid using two Octaves, or two Fifths, together, unless they be reversed.

Those Parts that ascend or descend together, are to be disposed by Thirds or Sixes, and as little as may be by Fourths, never by the Octave or Fifth; that is to say, whatever Parts make together a Third, or a Sixth, may make the like again in the following Chord, and so on.

When one Part ascends or descends diatonically, whilst another proceeds by a consonant Interval, that is always good, until we give a fuller Explanation.

Remember, that the Succession of Chords contained in a Key is the same in all other Keys.

ARTICLE III.

Of major Discords *proceeding from the* Leading-note, *and of those* Notes *on which they are used.*

1. THE Tritonus is never used but upon the fourth Note, when that Note descends upon the Third, or upon the Key-note.

2. The false Fifth is never used but upon the Leading-note, or sharp Seventh, when that Note afterwards ascends to the Key-note, or sometimes to its Third.

3. The small sixth Major is never used but upon the second Note of the Key; and, when it is Minor, then it is generally used upon the sixth Note.

4. The sharp Third cannot be used with the Seventh, making between themselves an Interval of a Tritonus, or a false Fifth, but upon the Governing-note or Fifth of the Key. These four Discords are the most in Use.

5. The extreme sharp Seventh is never used but upon the Key-note, which continues upon the same Degree, in order to prepare and resolve this Discord.

6. The extreme sharp Fifth is never used but upon the Third in flat Keys.

7. The extreme sharp Second is never used but only upon the sixth Note in flat Keys, and this Note must afterwards descend.

8. The

8. The extreme flat Seventh is never uſed but upon the Leading-note, or ſharp Seventh, after which this Note is to aſcend.

9. The other Diſcords that derive from theſe two laſt, are uſed upon the ſame Notes, wherein the Chords differ from the Governing-note to the Sixth in flat Keys only.

Sometimes the Tritonus happens upon another Note than the Fourth, and the falſe Fifth upon another Note than the Leading-note; but then, and in that Caſe, thoſe Intervals are no longer the Object of the Chord, they ſerving only as an Accompaniment; and it is the Modulation that cauſes that Alteration in the ſame Manner, as in the Progreſſion of Sevenths, where ſome are altered, and are not in their true and juſt Proportion; therefore you muſt never take any Notice of this Alteration, when you know the Chord that ought to be uſed, and the Key you are in; for it is the ſucceſſive Degrees of a natural Voice, contained in the Compaſs of the Octave of the Key, or Mode that you are in, that decides the Juſtneſs, or the Alteration of an Interval that makes a Part of the Chord.

ARTICLE IV.

Of minor Diſcords.

1. THE eleventh Heteroclite, otherwiſe called the Fourth, may be uſed upon all ſuch Notes as bear the perfect Chord, or the Seventh, provided that theſe laſt do immediately follow, ſaving out of this Rule the firſt and laſt Note of a Piece; and in this Manner it will always be found prepared by obſerving two Things.

Firſt, That if you fall upon a perfect Chord, after one of its Derivatives, theſe two Chords being but the ſame, the Eleventh cannot then be heard.

The Second is, To give always the Sixth to the Note that aſcends a Third upon that on which you take the Eleventh.

2. The Seventh, where the Diſcord major is not heard, chuſes to be prepared by the Octave, by the Fifth, by the Sixth, by the Third, and even by the Fourth, which is a Concord, or a conſonant Note, proceeding from the Chord of the Sixth and Fourth to a Governing-note of a Key, according to the different Progreſſions of the Baſs.

3. The Ninth muſt always be prepared by the Third, or by the Fifth, according to the Progreſſion of the Baſs; it may alſo be prepared by the falſe Fifth.

4. The

4. The Eleventh must likewise be prepared by the Fifth, and sometimes by the Seventh, but this sparingly; when it is heteroclite, it may be prepared by all the Concords, or consonant Notes, and even by the Seventh, and by the false Fifth.

5. The Second which is prepared in the Bass, may be preceded in the Treble by any one of the Concords, whilst the Bass remains upon the same Degree.

To conclude, all Discords are to be resolved, as hath been said; you may leave out of the dissonant Chords one of the two Sounds that create between themselves the Discord, and only take the perfect Chord, or one of its Derivatives.

ARTICLE V.

Of those Concords, *or* consonant Notes, *that are to be preferred, when they are to be doubled.*

WE have only to take the Consonants in their Order of Perfection, thus, the Octave, the Fifth, the Fourth, the Third, and the Sixth, in order to know that the Octave is to be preferred to the Fifth, and so on; observing that it is already a Replicate, and that, in the consonant Chord of the Sixth, the Octave to the Third, or to the Sixth, is as proper, and as good, as that of the Bass.

ARTICLE VI.

Of Measure, *or* Time.

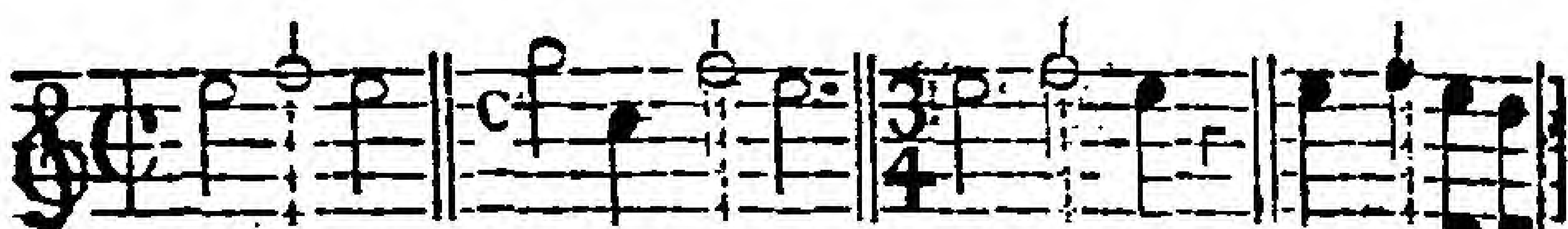
MUSICK without a Movement loses all its Grace; therefore it is not enough to apply to the Composition of Chords only, but you must also endeavour to give to each Part a certain Movement, wherein may be distinguished a Cæsure, a Section, a Cadence, a Syllable, of the Length of a Breve, and the Places where the Discord is to be used; the Whole to be made sensible and observable, immediately upon the first Part of the Bar (see Chap. I.)

ARTICLE VII.

Of Syncopation, *or of a Driving-note.*

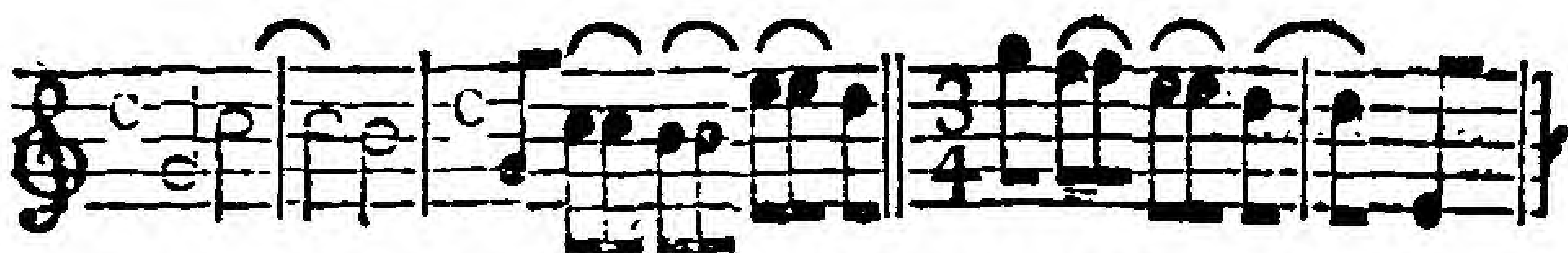
IN order to follow the natural Order of the Measure, it must be so contrived, that the Value of each Note do begin and

end, within the Space of each Part or Diviſion of the Bar; yet a Note that begins immediately upon the accented Part of the Bar, may remain upon the ſame Degree, as long as Taſte will permit, whether the Sound be laſting or not; but as ſoon as a Note begins upon the unaccented Part of the Bar, and one half of its Value is heard upon the firſt Part or Diviſion of the next Bar, that cauſes a Shock to the Ear, and, in that Caſe, that Note is ſaid to be ſyncoped, and is called a Driving-note. And there are four ſeveral Ways of uſing it; the firſt Way is when the Note is divided by the Bar into two equal Parts, thus,



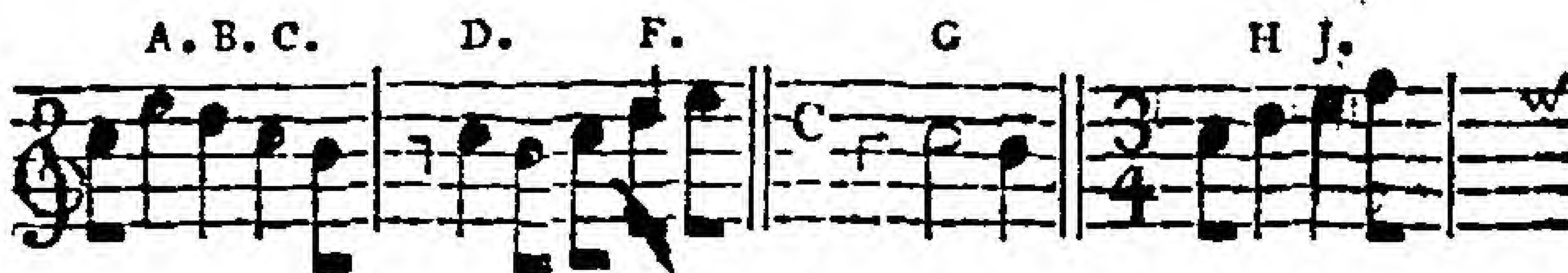
The ſecond Way is, when two Notes together of an equal Value, and upon the ſame Space or Degree, are bound by a Semicircle thus ⌒, or ⌣, which ſhews that the Sound of thoſe two Notes is to be laſting.

E X A M P L E.



The third Way is when a Note is preceded by another, which is but of the Value of a Moiety, or half of one Part of the Bar, or when it is preceded by a Character which denotes a Reſt of the like Value, ſuppoſing that this Note ſo preceded anticipates upon the next following Part of the Bar.

E X A M P L E.

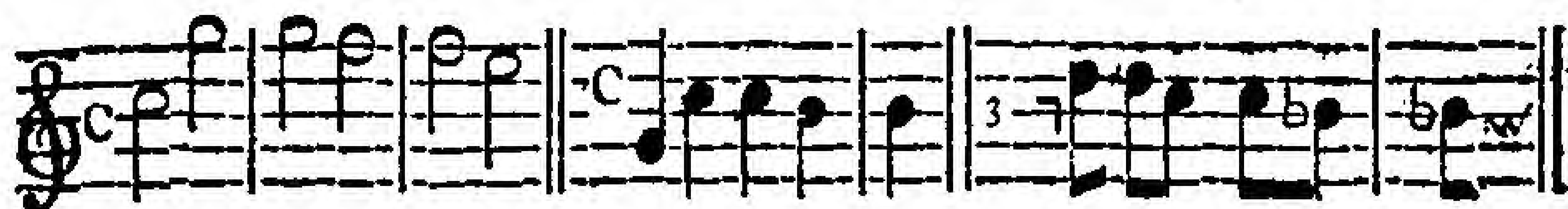


The Notes *A*, *B*, *C*, *D*, *F*, *G*, *H*, *J*, are ſyncoped.

The fourth Way is when two Notes are repeated on the ſame Degree of an equal Value, the firſt whereof begins upon the unaccented Part of the Bar, and the ſecond upon the accented Part, without

without binding them, whether it be for the Sake of the Words, or for giving a quicker Movement to the air.
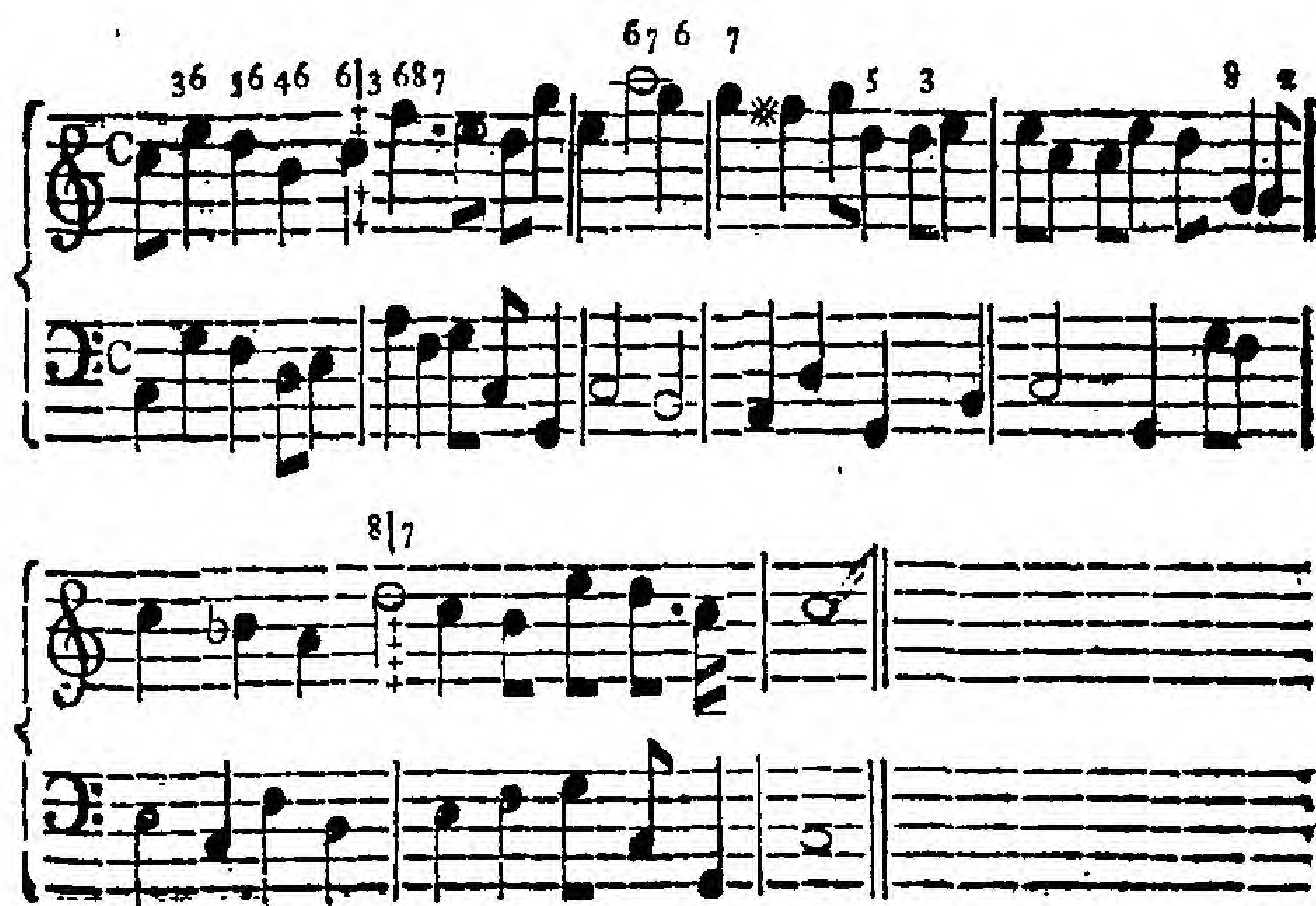
E X A M P L E.



In order that a Note be syncoped, it must not only begin on the unaccented Part of the Bar, or upon the second Half of the first Division; but it must also be contrived, that its Value may be divided into two equal Parts, the one in the first Part of the Bar, and the other in the next following; and, instead of making Use but of one Note, you may make Use of two Notes, each representing one Half, or Moiety of the Note syncoped, being at Liberty to repeat them, or to continue the Sound, by binding them with a Semicircle, or Slur, which causes them to be expressed as one Note, the Value of which will be equal to those two Notes.

These are the various Ways of Syncopation, and are used as well in Harmony as in Melody: in Harmony, by causing the Discords to be prepared; and in Melody, in order to render the Air more expressive, without altering the Species of the Interval, in one or the other Note of the Syncope, or in the same Note so syncoped.

E X A M P L E,



The Figures that denote Concords or Conſonant Notes only, thus, 3, 6, &c. ſhew that the Syncope is uſed for the ſake of the Melody or Air only; and thoſe that denote a Diſcord, ſhew that the Syncope is uſed for Harmony.

The Baſs may ſyncope as well as the Treble, together, or ſeparately, in reſpect to Melody; but, as to Harmony, the Baſs cannot ſyncope but in the Chords of the Second, of the Tritonus, and of the extreme ſharp Seventh.

In order that the Syncope be ſtrictly obſerved in Harmony, it muſt be contrived that the Value of the Note or Concord that prepares and reſolves, and the Diſcord prepared, be equal, as much as can be; this ſuffers an Exception but in Triple Time, where the two laſt Parts or Diviſions of the Bar are unaccented, ſo that the Concord which prepares and reſolves the Diſcord, may, in that Caſe, contain double or one half of the Value of the Diſcord prepared.

When there happen ſeveral Diſcords together, it is but the Firſt that is ſubject to the Rule of being prepared on the unaccented Part of the Bar, and to be heard on the accented Part.

In Common Time, where there are two equal Notes in a Bar, the Firſt is accented, and the. Second is unaccented; and, when there are four Parts or Notes in a Bar, the Firſt and the Third are accented, and the Second and the Fourth are unaccented.

In Triple Time, where there are three Parts or Notes in a Bar, the Firſt only of the three is accented, and the other Two are unaccented.

As ſoon as a Diſcord can be prepared, the Syncope no longer ſubſiſts, and then a diatonick Progreſſion from the Concord that precedes the Diſcord, until the Concord that reſolves it, ought to be followed; though this is not to ſerve as a general Rule, eſpecially in regard to the Seventh, the falſe Fifth, and all major Diſcords.

C H A P. XXXVI.

Of Compoſition *in two Parts.*

THE leſs the Parts are in a Piece of Muſic, the ſtricter are the Rules to be obſerved; ſo that certain Licences allowed in four Parts may become Faults, when the Parts are leſſened.

1. We muſt now diſtinguiſh the conſonant Notes, or Concords in perfect and imperfect.

The perfect Concords are the Octave and the Fifth, it not being herein permitted to make two Octaves, or two Fifths, together, even though they should be reversed.

The Fourth is also a perfect Concord, but, as it is but seldom used in a Composition of two Parts, we shall only prescribe the Manner how it may be used.

The imperfect Concords are the Third and Sixth, and we may use several of them together and intermix them without any Fear of being mistaken, provided that we do not go out of true Modulation.

If we skip from a Third to a Sixth, or from a Sixth to a Third, and the Progression of the Parts is consonant, then the Parts ought to move in a contrary Direction, the one ascending at the same Time that the other descends.

It is proper to skip, as much as may be, from a perfect Concord to an imperfect, and *vice versa*.

One cannot well skip from a perfect Concord to an imperfect and *vice versa*, but when one of the Parts proceeds diatonically, and the other by a consonant Interval; and, in that Case, it is very proper that the contrary Motion be observed.

E X A M P L E.

Of a Sequence, *or Succession of perfect* Concords.

5 8 | 5 8 | 8 5 | 5 8 | 8 5 | 8 5 | 5 8 | 8 5

A. B. B. A.

Doubtful.

8 5 | 5 8 | 8 5

All other Progressions of two perfect Concords immediately following are not proper.

Those Bars marked with the Letter *A* are alike, as well as those with a *B*.

2. You

2. You may make a Part to move by as many consonant Intervals as you think proper, whilst the other Part remains upon the same Degree, provided there be a Concordance between the two Parts.

3. All Passages or Skips from the Octave to the Third, from the Fifth to the Third and to the Sixth, from the Sixth to the Third, and from the Third to the Sixth, are proper.

4. The Passages or Skips from the Octave to the Fifth are proper, provided that the contrary Motion be observed; yet that, where the Bass descends diatonically, is not proper.

5. Those of the Octave to the Fifth are proper, provided that the Progression of the Parts be contrary, when the Parts make each a consonant Interval, though all is proper, when the Bass descends a Third.

6. Those of the Sixth to the Octave are proper, excepting when the Bass ascends diatonically, when the upper Part descends in the like Manner, or when each of the Parts makes a consonant Interval.

7. Those of the Sixth to the Fifth are proper, excepting when the upper Part ascends diatonically, when the Bass descends in the like Manner, or when each Part makes a consonant Interval.

8. Those of the Fifth to the Octave are proper, excepting when the Bass ascends diatonically, or when each of the Parts makes a consonant Interval.

9. Those of the Third to the Octave are proper, excepting when the Bass descends diatonically, and observing, at the same Time, a contrary Direction, when the Bass ascends a Fifth,

10. Those of the Third to the Fifth are also proper, provided that the Parts move by a contrary Direction at those Places where the Bass ascends a Second, a Third, and a Fourth; and even one must rather make it ascend a Fourth than descend a Fifth, otherwise the Progression would not be proper.

11. As to the Fourth, here follows an Example of all the Concords that may precede or follow it.

E X A M P L E.

The

The Guides ſhew the ſeveral Concords, and even the Diſcords that may follow the Fourth; the Figures that are between the Parts ſhew the like; and thoſe under and over the Baſs ſhew the Chords to be uſed in this Caſe.

Take Notice, that the Guides, in the Examples *A* and *B*, denote two different Chords, that of the Tritonus, or that of the great Sixth; the one cannot be uſed, whilſt the other takes Place.

All other Progreſſions than thoſe we have preſcribed, are not proper, and obſerve that they are grounded upon the Preference that ought naturally to be given to the ſmalleſt Intervals; that is to ſay, that as to aſcend a Sixth, or deſcend a Third, is the ſame Thing; the Progreſſion of a Third deſcending ought to be preferred; ſo of the other Progreſſions that bear a like Relation, excepting when Taſte requires the contrary, to ſuch Paſſages where you find that our Rules are not to be infringed.

Theſe Rules will equally hold good for all Keys, whether the Third, or the Sixth, be flat or ſharp.

The other Rules that concern four Parts, as well in reſpect to the natural Progreſſion of ſharp and flat Thirds, as of Diſcords, are to be equally obſerved.

When once a Knowledge of true Modulation hath been attained to, all theſe Rules are naturally obſerved, without burthening the Memory, or Mind.

CHAP. XXXVII.
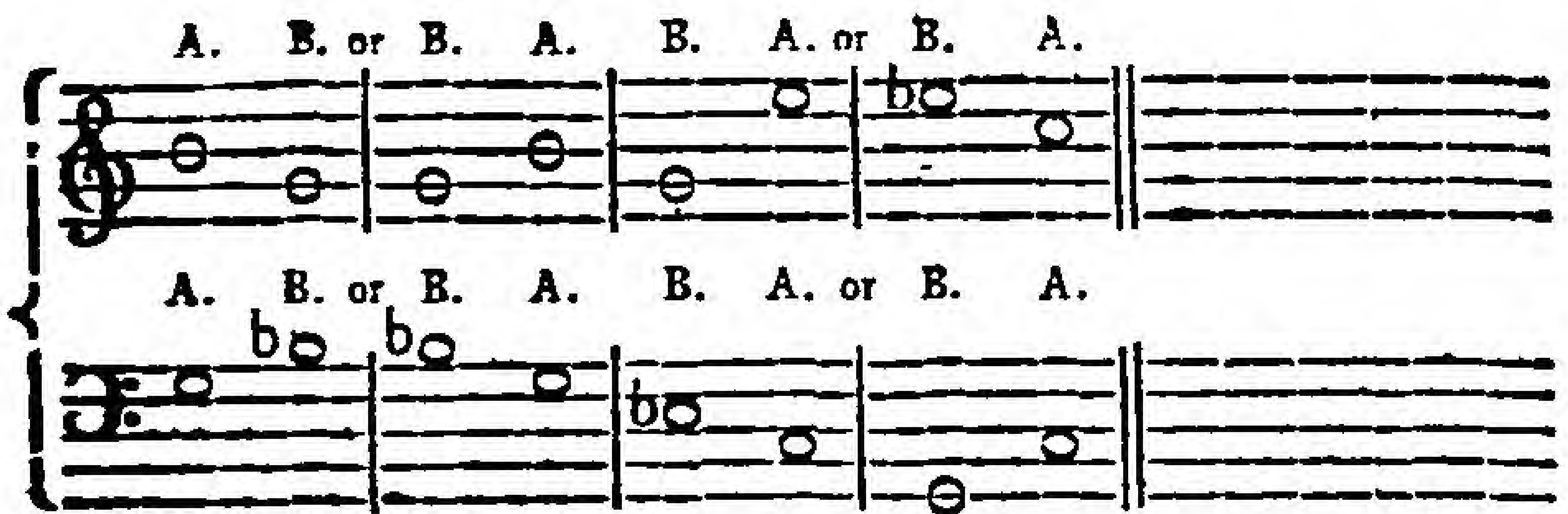
Of falſe Relations.

IN order to avoid falſe Relations in the Progreſſion of a ſingle Part, you need only to make it proceed by diatonic or conſonant Intervals, thoſe of the falſe Fifth, the extreme flat Seventh, and the extreme flat Fourth, being permitted and allowed in deſcending, but not aſcending; yet, true Modulation being obſerved, we may make Uſe of all the known Intervals, provided they do not exceed the Compaſs of the Octave, nevertheleſs with a little more Circumſpection, in regard to thoſe that we have not named, than to the others; ſome Authors make Uſe of the extreme flat Third in deſcending, as from *E*♮, to *C*𝄪, which is left to the Diſcretion of Compoſers.

As to falſe Relations between two Parts, you can hardly fall into that Error, when you are thorough Maſter of Modulation.

EXAM-

EXAMPLE.



You see by this Example, that the Notes at *A* represent a sharp Key, and that the Notes at *B* represent a flat Key; so that you cannot modulate in one Key half Major and half Minor, nor go from the Major to the Minor upon the same Key-note, but after a perfect Cadence, and even this is not to be done without Judgment; so that true Modulation puts us above these Rules, which are almost useless, when we have attained to a perfect Knowledge of it.

CHAP. XXXVIII.

Of the Manner of composing a Treble, *or an Air to a* Bass.

IN order to compose a Treble or an Air to a Bass, you must at first only compose it in that Key that you know the Modulation of; and when you also know the Succession of Concords and Discords (the Manner of preparing and resolving which hath been fully explained) it will not be difficult to compose, without any Fault, a Treble, or an Air over a Bass.

Nevertheless, in order to give a greater Scope to one's Genius, when you know the Chord that each Note is to bear, you may chuse one of the Sounds in each Chord, in order to compose an Air or a Treble at your Pleasure. Thus in the perfect Chord, you may chuse the Third, the Fifth, or the Octave; and, in that of the Seventh, you may chuse it among the others, if you can, for you cannot chuse the Seventh, unless it be prepared, excepting when the Bass ascends a Third, or a Fifth, whilst the Treble descends diatonically, or ascends and descends afterwards in a diatonic Manner (see the Example at Chap. XIX.) If even the Seventh could not be resolved by descending diatonically upon a Concord to the next following Chord, you must either not use it, or alter the Bass, except you find that the Notes of the Bass belonged

belonged to the Chord of that Seventh, and a Note followed afterwards, whereby that Seventh could be resolved; and in that Case the Seventh before its Resolution always remains upon the same Degree, provided that one of those Notes contained in the same Chord, and which is found in the Continuation of the Bass, doth not make an Octave with that Seventh, for otherwise you would be obliged to make the Seventh descend a Third; and, making this last Note afterwards to ascend upon the Concord that ought naturally to follow that Seventh, one might also, in the like Case, make the Seventh to fall upon the Leading-note, supposing that this Leading-note be a Part of the same Chord, so that that Note on which we may descend a Third after the Seventh, will make the Sixth to that which in the Bass will make the Octave to that Seventh, and the Leading-note will then make the Tritonus.

E X A M P L E.

or

A. B. C. or D. F.

5 7 5♭ 6 4✱ 2 6 3 7 5♭ 6 4✱ 2 6

A, I begin by the Fifth, though I might have begun by the Octave, or by the Third; but it is better to begin in this Man-in order that the Seventh may be heard unprepared, as we have just now said.

B, the Seventh, remains upon the same Degree until *C*, where its Octave appears in the Bass; and in that Case I make it descend a Third, in order afterwards to ascend upon the Concord that ought naturally to have resolved it, though, absolutely speaking, I might have made it to descend upon the Guide 𝆮.

D, the Seventh, is here prepared by the Third, and remains until *F*, where its Octave appears in the Bass; and in that Case I can make it descend upon the Leading-note *F*, which is a Part of the same Chord.

It is easily perceived that a Seventh may remain upon the same Degree, whilst the Bass makes divers Intervals, because those Intervals must make the Third, the Fifth, the false Fifth, or the Octave to that Seventh; or that the Seventh makes the Third, the Fifth, or the false Fifth to one of those Notes on the

Bass. The same Thing may be observed in all the other Discords, if you reduce them to their fundamental Note; if not, as the Bounds and Limits of the Progression of Concords and Discords are known, you cannot be mistaken.

If a Note may remain upon the same Degree in the Treble, whilst the Bass proceeds through all the Intervals contained in the same Chord, as we have just now shewn it; so likewise a Note in the Bass may remain upon the same Degree, whilst the Treble goes through all the Intervals contained in the Chord to that same Note in the Bass.

If the same Note in the Bass can carry different Chords, and the Third, the Fifth, the Sixth, &c. be found in each Chord, we may cause them to be heard indifferently in one or the other Chord.

When you compose only in two Parts, the Treble ought always to end by the Octave, seldom by the Third, and never by the Fifth.

Here follows a general Example.

General EXAMPLE.

A. B. C. D. E. F. G. H. J. K. L. M. N. O. P.

6 6 5 ♮6 5 7 6 4 2 6 5 4✱ 2 6 7 6 6 5

Continued Bass.

7 7 7 7 7 7 7 7 7

Fundamental Bass, as a Proof only of the Harmony. | Irregular Cadence.

Continued.

Continued.

Q. R. S. T. V. X. Y. Z. a. b. d. f. g. h. i. l. m. n.

Imitation of a false Cadence.

o. p. q. r. t. u. j. j. j. j.

The upper Part, which we have composed only to the continued Bass, is full of Faults with respect to the fundamental Bass; not that they are Faults against the fundamental Harmony, but only in respect to the Progression of the Parts; the fundamental Bass having been put only as a Proof of the perfect Harmony, and from which are chosen those Notes that are proper and suitable to the Air.

A, I skip at Pleasure through all the Notes of the Chord: From the Fifth, I go to the Sixth *B*, though I might have kept upon the Fourth without altering the Fifth that precedes, by rea-

 son

ſon that this Fourth is a Part of the Chord of the ſmall Sixth *B*: I could have gone alſo to the Third.

B, *C*, *D*, *E*, I take four Sixths following, becauſe they are Part of the Chords, though I might have choſen any one of the other Intervals contained in each of thoſe Chords.

F, *G*, inſtead of going from the Leading-note to the Key-note, I go to its Third, becauſe that is not againſt the Rules of conſonant Progreſſion; and, at the ſame Time, that Third repreſents the Key-note, and makes a Part of its Chord.

H, I take the Fourth, which makes a Part of the Chord of the Second: I proceed afterwards to the Sixth *J*, and I fall upon the Second, which is a Part of the Chord of the Tritonus *K*.

The Sixth, which I afterwards take at *L*, prepares the Seventh at *M*, which is reſolved by deſcending upon the Sixth *N*; this Sixth, which is the Leading-note, aſcending afterwards upon the Key-note *O*: I afterwards proceed upon the Third to that ſame Key-note *P*, in order to prepare the Second *Q*.

The Seconds that are prepared and reſolved in the Baſs *P*, *Q*, *R*, *S*, *T*, are preceded in the Treble by the Third at *P*, and by the Sixth at *R*; they might equally have been preceded by the Octave, the Fifth, or the Fourth, becauſe the Second may be preceded and followed by any of the conſonant Notes contained in the Chord; and at *T* you will find it followed by the Fourth, which makes a Part of the Chord of the ſmall Sixth; though it is to be underſtood, in the like Caſe, that the limited Progreſſion of the Baſs doth not alter.

As the Third is the moſt proper Concord to prepare and reſolve the Second, it is proper to uſe it in that Caſe, as often as may be: The Fourth, which we have placed in its ſtead at *T*, and which creates a Diſcord with it, being to fall upon the Note which that Third ought to have deſcended, if it had taken Place with that Fourth, as we ſhew it at *V*; for we are to take it for a general Rule, that when, in Lieu of the Note which ought naturally to reſolve the Diſcord in the Treble, we place or ſubſtitute, in its Stead, another Note that makes with it a Seventh or a Second; in that Caſe we muſt make that Note, ſo ſubſtituted, to proceed upon the Note that ought to have followed that Note which doth not appear, and which would have made a minor Diſcord with the Note ſubſtituted; which may happen in the Chord of the ſmall Sixth, between the Third and the Fourth; and in thoſe of the great Sixth and falſe Fifth, between the Fifth and the Sixth; ſo that if, in thoſe Chords, the Third or the Fifth is uſed, in order to reſolve the Diſcord, and if they are afterwards to deſcend diatonically, conſequently, the Fourth or the Sixth, which are the Notes ſubſtituted, are to paſs to or fall upon

upon those Notes that ought naturally to have followed that Third, or that Fifth.

You will find in the other Parts of the Example a Connection of all that we have said, observing that the Key changes at *m*, at which Place we give the Seventh to the Key-note, instead of making its Leading-note to ascend upon its Octave, which then becomes its Seventh; this Key-note becoming a fourth Note, by the Chords of the great Sixth and of the Tritonus, at *n* and *o*; after which we return into the Key of *G* at *J*, by Means of the consonant Progression of the Bass which ends at *V*, and by which we know that the Key-note is *C*; and which obliges us to prepare this Key by leaving out the Sharp to *F*, after which the Flat against the Note *B*, in the continued Bass, denotes the Key of *F*; and afterwards the Key of *C* is denoted by the ♮ Natural placed against the Note *B*.

These Observations, in respect to the continued Bass, may more clearly appear by comparing, one after another, the upper Part and the continued Bass, with the fundamental Bass; where you will find that out of each perfect Chord, or of the Seventh, which the fundamental Bass bears, the Third, the Fifth, the Octave, or the Seventh is chosen for the continued Bass and for the upper Part, by giving to those two Parts a Progression according to our foregoing Rules. Observe, that when the Progression of the continued Bass is diatonic, as between *G*, *H*, *J*, *K*, *L*, &c. the upper Part is often like unto that of the fundamental Bass: From hence we conclude, that the consonant Progression of one Part oftentimes obliges the other to follow a diatonic Progression, in like Manner that a diatonic Progression of one Part often obliges the other to follow a consonant Progression.

CHAP. XXXIX.

Of figurative Melody, or of Supposition and passing Notes.

WE call figurative Melody what hath been hitherto called Supposition; and herein consist the Rules of this figurative Melody.

It being of an absolute Necessity that a Perfection of the Harmony be heard and manifested upon every Part of the Measure or Bar, we may, between one Part of the Bar and the next, pass as many Notes as Fancy and taste will permit.

ARTICLE

ARTICLE I.

Of figurative Melody by consonant Intervals.

IN order to pass several Notes between each Part of the Bar by consonant Intervals, we can make Use but of those Notes that are comprised in the Chord to the first Part of the Bar, in order to fall afterwards upon a Note of the Chord to the next Part of the Bar, and so on.

EXAMPLE

Of a figurative Treble.

You see in the Treble that all the Notes pass upon those Sounds that are suitable to the Chord figured in the Bass.

E X A M P L E

Of a figurative Baſs.

tr.

Figurative Baſs.

Fundamental Baſs.

The Figures that are under the Notes of the figurative Baſs, ſhew the Intervals they make with the fundamental Baſs; and thoſe that are over, ſhew the Chords that thoſe Notes bear in the like Caſe.

In order to make a figurative Baſs, you may begin by compoſing only a fundamental Baſs, over which you will compoſe a figurative Baſs pretty near in the ſame Manner as a figurative Treble, obſerving to uſe as much as may be the fundamental Sounds of the fundamental Baſs, eſpecially in the firſt Part of the Bar.

You

You muſt always make the upper Part to agree with that which is to be heard with it; and, if this upper Part was to be heard with the two Baſſes, it muſt in that Caſe be compoſed according to the Rules, in reſpect to one and the other of thoſe Baſſes; and, in that Caſe, the upper Part ought to be altered at *C*, *D*, where it makes two Fifths with the fundamental Baſs, and place, in its Stead, the Notes marked by the Guides ⩘.

You may alſo compoſe a figurative Baſs firſt, and place under it a fundamental Baſs intirely, according to the Rules preſcribed for the Progreſſion of this laſt Baſs; afterwards you may compoſe a Treble more or leſs figurative than that ſame figurative Baſs.

You muſt ſeek for Variety, by avoiding repeating too often the ſame Paſſages; and you are at Liberty either to figurate, or not to figurate, all the Parts of a Bar; ſometimes you may figurate only one Half, ſometimes in the Baſs, at other Times in the Treble, or both together according to the Rules.

EXAMPLE.

You may make one of the Parts to begin firſt, either for a Half, or three Fourths of a Bar, even for one or two Bars; ſo of the other Parts, in Caſe there be more than two.

You may begin by whatever Part of the Bar you think proper, and you may cauſe one of the Parts to reſt for a While; but, if it ſhould be the Baſs, it can be but for a Bar or two at moſt, for the continued Baſs muſt always be underſtood, though you ſhould be willing that one Part only ſhould be heard.

A

A Dot placed after a Note is to be deemed as the same Note, and is generally concordant with the other Parts, by reason of its being commonly used upon the accented Part of the Bar.

ARTICLE II.
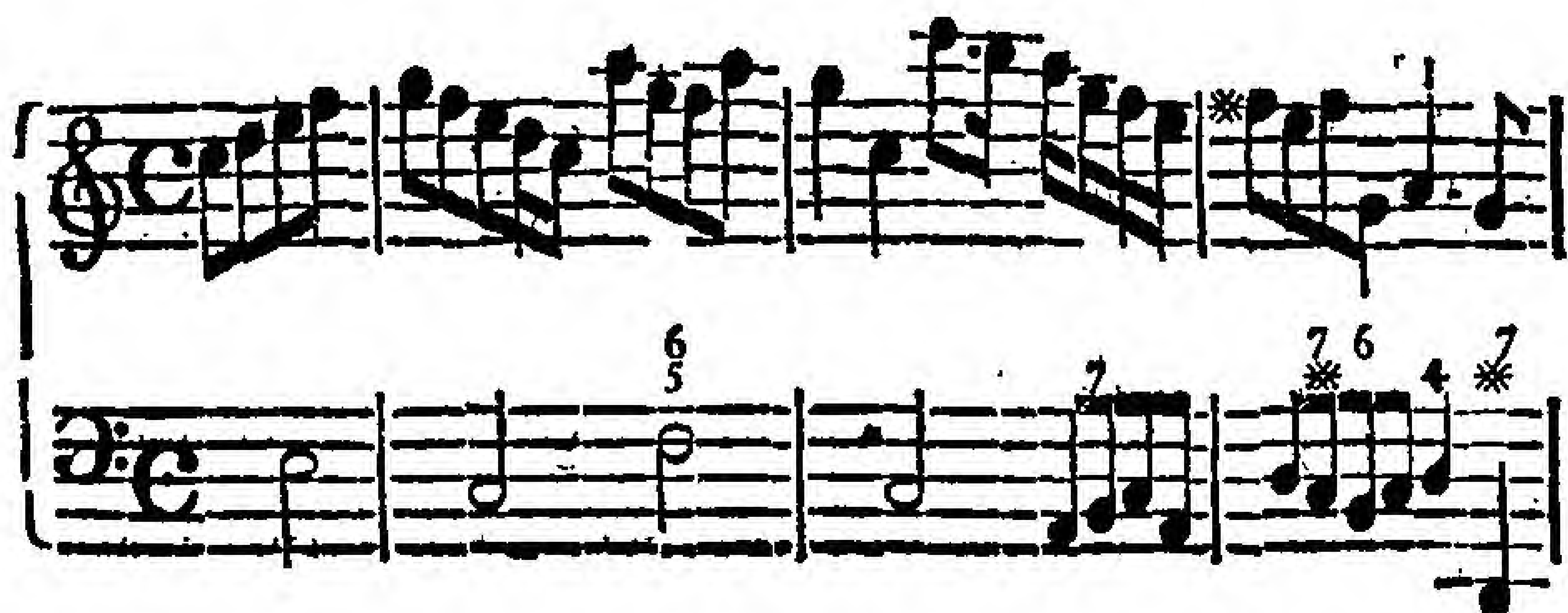
Of figurative Melody by diatonic Intervals.

YOU may pass as many Notes as you please between each Part of the Measure or Bar, and, if they proceed by diatonic Intervals, it matters not whether they be of those comprised in the Chord, provided that the first be one of the Notes of the Chord; but if, after several Notes in a like Progression, you should proceed by a consonant Interval from the last Note to the first Note of the subsequent Part of the Bar, then this last Note must also be comprised in the Chord.

If the Parts of the Bar be of a slow Movement, so that they may be divided into two equal Parts, you will always do well to divide these passing Notes into an equal Value, observing that the first Note of each Division, or Part of the Bar, be of those comprised in the Chord.

Taste obliges us sometimes to deviate from this Rule in respect that, in a diatonic Progression, the first Note of the Division, or Part of the Bar, is not always comprised in the Chord that ought to be heard; but you may observe that this first Note is only then admitted as a passing Note to the very next, which makes a Part of the Chord, before its Time or Value is expired.

EXAMPLE



Continued.

This Meafure, or Time, though in two Parts, is divided almoft throughout into four Parts, and you may fee that the Firft of the two Crotchets is always comprifed in the Chord.

In the Part *A*, the Firft of the two laft Crotchets is not comprifed in the Chord, by reafon that the Melody proceeds diatonically from one Part of the Bar to the other, and the two firft Crotchets, which do not follow this Progreffion, are comprifed in the Chord.

Each Note in the Part of the Bar *B* is to bear a Chord, by dividing the Time into four; by reafon that, as foon as the Key-note appears after its Leading-note, it muft bear its natural Chord: If that fame Key-note appeared immediately afterwards in the following Bar, and that the Melody refted there, the Time, or Part of the Bar *B*, ought not to be divided; but the Melody which refts upon the Fifth or Governing-note, creates, as it were, in

in that Case, an irregular Cadence, from the last Crotchet, at the Time *D*, to the subsequent and next Note.

The first and Third Crotchets of the Time *C* are not of the same Chord, but pass to the second and fourth Crotchets, which are Part of the Chord; for it was absolutely necessary that this last Crotchet should be comprised in the Chord, since it passes from one Part of the Bar to the other by a consonant Interval: You will find the like Passages at *F* and *D*.

The Dot at *D* represents the preceding Note, and the Chord of the Tritonus, figured over it, keeps on until the Expiration of the Dot, so that the Tritonus is resolved but upon the next following Part of the Bar.

Thus we have endeavoured to explain what hath hitherto appeared but under very confused, obscure, and abstracted Rules; and it is by Means of this Facility and Liberty of figurative Melody, and by inverting the Chords, that proceeds that incomprehensible Variety in Music.

CHAP. XL.

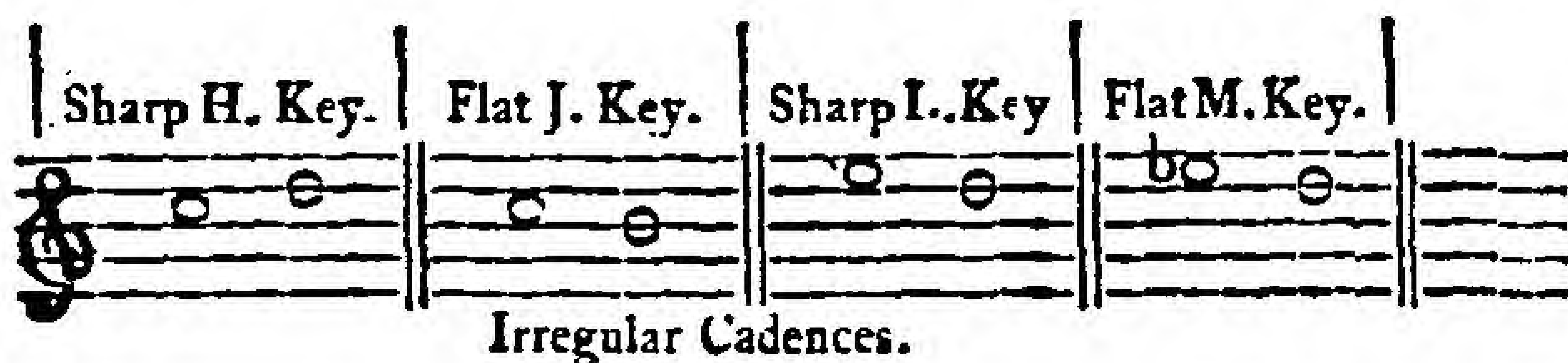
Of the Manner of composing a fundamental Bass *to* a Treble.

THE fundamental Bass is a sure Method for finding that which is proper to a Treble already composed, especially for those Persons who have not a natural Genius or Taste to feel, as it were, that Bass at the same Time that the Treble is composed; for every Melody or Air hath its natural Bass; and, for ever so little that we are sensible of a perfect Harmony, we naturally sing the Bass to all Cadences, when we hear the upper Part, which is sufficient to know the Key we sing in; and thus from one Cadence to another, whether it be a perfect or an irregular Cadence, for there is no Difference in the Treble between the false or flying Cadence and the perfect; we know the Alteration of the Keys; and the fundamental Bass (which bears only the perfect Chord and of the Seventh) will more readily shew it.

E X A M P L E.

Of the different Progressions of a Treble *in* Cadences.





All these Cadences are in the Key of *C* only, though they bear an Affinity to other Keys.

The perfect Cadence *A* ascends from the Leading-note to the Key-note, in sharp and flat Keys, although it might have ascended from the second Note to the third, in flat Keys, according to the Example *F*.

The perfect Cadence *B* descends from the second Note to the Key-note, in sharp and flat Keys, though in flat Keys it might have descended from the fourth Note to the third, according to the Example *G*; so that the sharp Key of *C* and the flat of *A* have a great Relation one to the other in these two first Cadences; and these two Cadences may equally take Place as well in a sharp as a flat Key, where the Distance is but of a flat Third, as from *C* to *A*, from *F* to *D*, from *G* to *E*, &c.

The Cadences *C, D, F, G,* which are arbitrary between the perfect and irregular, are not distinguished but by the Progression given to the Bass, either by ascending a Fourth upon the Key-note, in order to make a perfect Cadence, or by descending a Fourth upon that same Note, or upon the Governing-note, in order to make an irregular Cadence: When we say *or upon the Governing-note*, it is by supposing that these Cadences can represent another Key than that of *C*; for those at *C* and at *D* may be taken for irregular Cadences in the Key of *D*, and that at *D* may be also taken for an irregular Cadence in the Key of *F*; those at *F* and *G* may be taken for perfect in the Key of *E*♭; but the true irregular Cadences, upon the Governing-note to *C*, are those in the Examples *H, J, L, M,* although the Example *H*

may

may repreſent a perfect Cadence, or an irregular, in the Key of *B*♮; that at *J* may repreſent an irregular in the flat Key of *A*; that at *L* may repreſent a perfect Cadence in the Key of *D*, and, finally, that at *M* may repreſent an irregular in the ſharp Key of *B*♮, in the flat Key of *G*, and in one and other of *E*♮. The Uſe that may be gathered from theſe arbitrary Cadences in the Treble, is this:

1. You muſt compoſe your upper Part, or Treble, but in the ſharp Key of *C*, or in the flat Key of *D*.

Suppoſing that the other Keys are not ſo familiar to you, and in order to know whether this upper Part is truly compoſed in one of thoſe two Keys, as you cannot begin it but by the Octave, the Third, or the Fifth, you will obſerve where the firſt Cadence happens, which commonly is at the ſecond or fourth Bar; ſo that having begun by *C*, *E*, or *G*, which are the Octave, the Third, and the Fifth to *C*, if your firſt Cadence falls upon *D*, you will not therefore be in the Key of *D*; for, if it was, you ſhould have then begun by *D*, *F*, or *A*, which are the Octave, the Third, and the Fifth to *D*.

Again, if you are obliged to add ſome ♯ or ſome ♮ to the Notes for the Sake of the Melody or Air, theſe Signs will ſhew you the Key at once, according to the Explanation we have given of it in Chap. XXIV. and XXV; for, if you had begun by *C*, this *C* makes as well the flat Third to *A* and the Fifth to *F*, as it makes the Octave to *C*; and it can be but by ſome ♯ or ♮, and alſo by the Cadences, that we can diſtinguiſh the Key; though, if the Air be compoſed in a natural Manner, the laſt Note will ſhew it, for it ought naturally to be the Key-note.

2. As ſoon as you are certain of the Key you compoſe in, you muſt uſe all the Cadences that are proper to it; and, when there happen ſome that are foreign, you muſt then have Recourſe to the above Example, obſerving what follows:

1. The upper Part muſt always make the Third, the Fifth, the Octave, or the Seventh to the fundamental Baſs.

2. In the fundamental Baſs the Preference muſt be given to the Progreſſions that are the moſt perfect; ſo that the Fifth in deſcending is to be preferred to that of the Fourth, this Laſt to that of the Third, and this to that of the Seventh, obſerving that to aſcend a Second is the ſame as to deſcend a Seventh, *&c.*

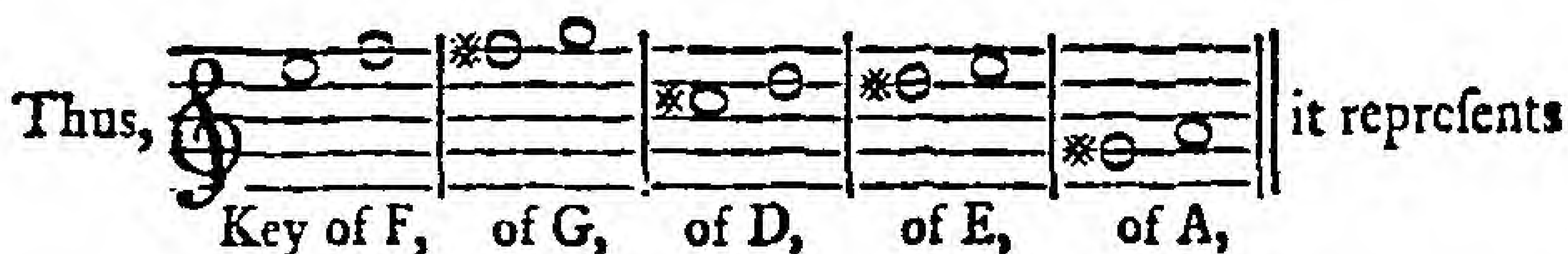
If the upper Part could not agree with the Baſs by making it deſcend a Fifth, you muſt then ſeek this Chord in a Progreſſion of a Fourth, a Third, or a Seventh, preferring the moſt perfect.

3. If you intend to follow the Stile of the fundamental Baſs, you muſt not figurate the Treble, becauſe the figurative Melody doth

doth but puzzle Beginners; ſo that in that Caſe every Note ought to be of the Value of one part of the Bar.

4. You muſt at firſt apply only in compoſing Airs of Character, ſuch as Gavots, Courants, &c. becauſe the Cadences happen almoſt every two Bars.

5. If in your Airs you ſhould perceive ſame Cadences foreign to the Key, you muſt obſerve whether they end the Melody or not; if they do, then the Key changes generally to the fifth, the third, the fourth, or the ſixth Note of the Key you quit; which may be known by comparing thoſe Cadences with the preceding Example, wherein you will find that, if one of theſe Cadences ends

Thus, 
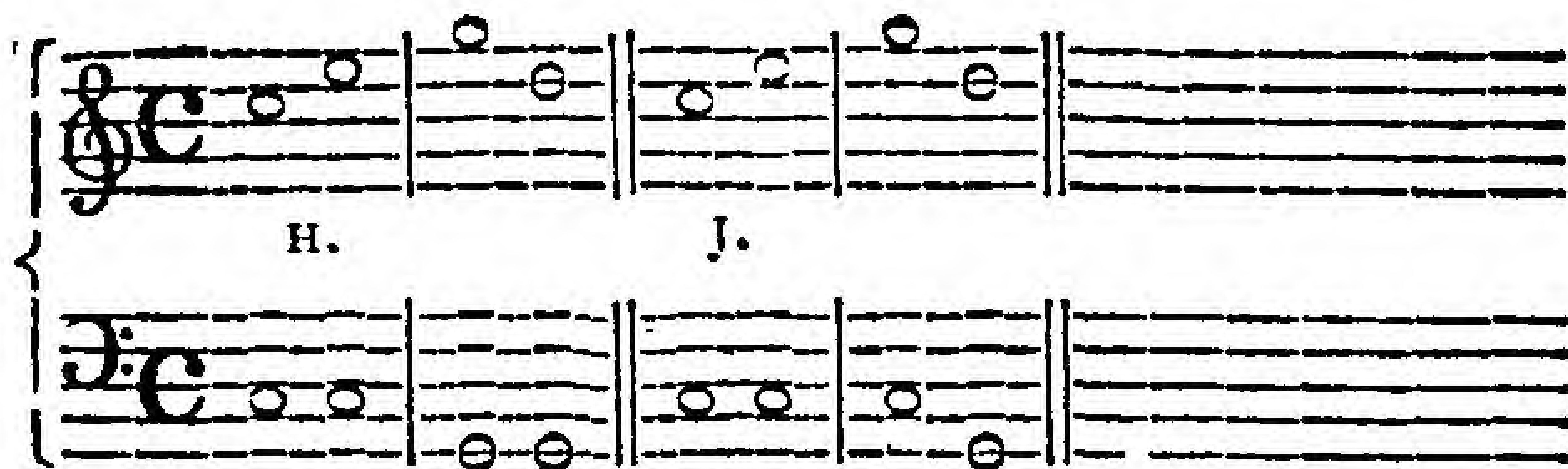
it repreſents a perfect Cadence in one of thoſe Keys, in the ſame Manner as this repreſents a perfect Cadence in the Key of *C*; ſo of the other Cadences that bear a like Relation; but, if the Melody is not abſolutely ended, you muſt let the Baſs follow its natural Road, by preferring (as we have ſaid) the more perfect Progreſſions as much as poſſible.

6. Whilſt the upper Part makes the Third, the Fifth, or Octave to a Note already placed in the Baſs, you may let this Note remain without altering it, unleſs you diſcovered that it could be done without interrupting the natural Progreſſion of the Baſs; and, in that Caſe, Variety (which is one of the principal Beauties in Harmony) requires it.

As the firſt Part of the Bar is the chief or principal, if you ſhould perceive that the Note in the Baſs, which could have been placed in another Part of the Bar, agrees with the firſt Part that precedes or follows it, it will be better either to advance or poſtpone this Note, in order that it may be heard upon the firſt Part of the Bar, obſerving two Things: Firſt, that if the Note that follows the firſt Part of the Bar can be uſed in this firſt Part, it is then that you muſt uſe, in this firſt Part, that Note which you intended to place after it: The Second is, that if the Note which you place in the unaccented Part of the Bar is the ſame as that which is heard in the next Part, without being able to place one or more Notes between them, it will be better to leave in the Baſs that Note that was heard in the firſt preceding Part, if poſſible;

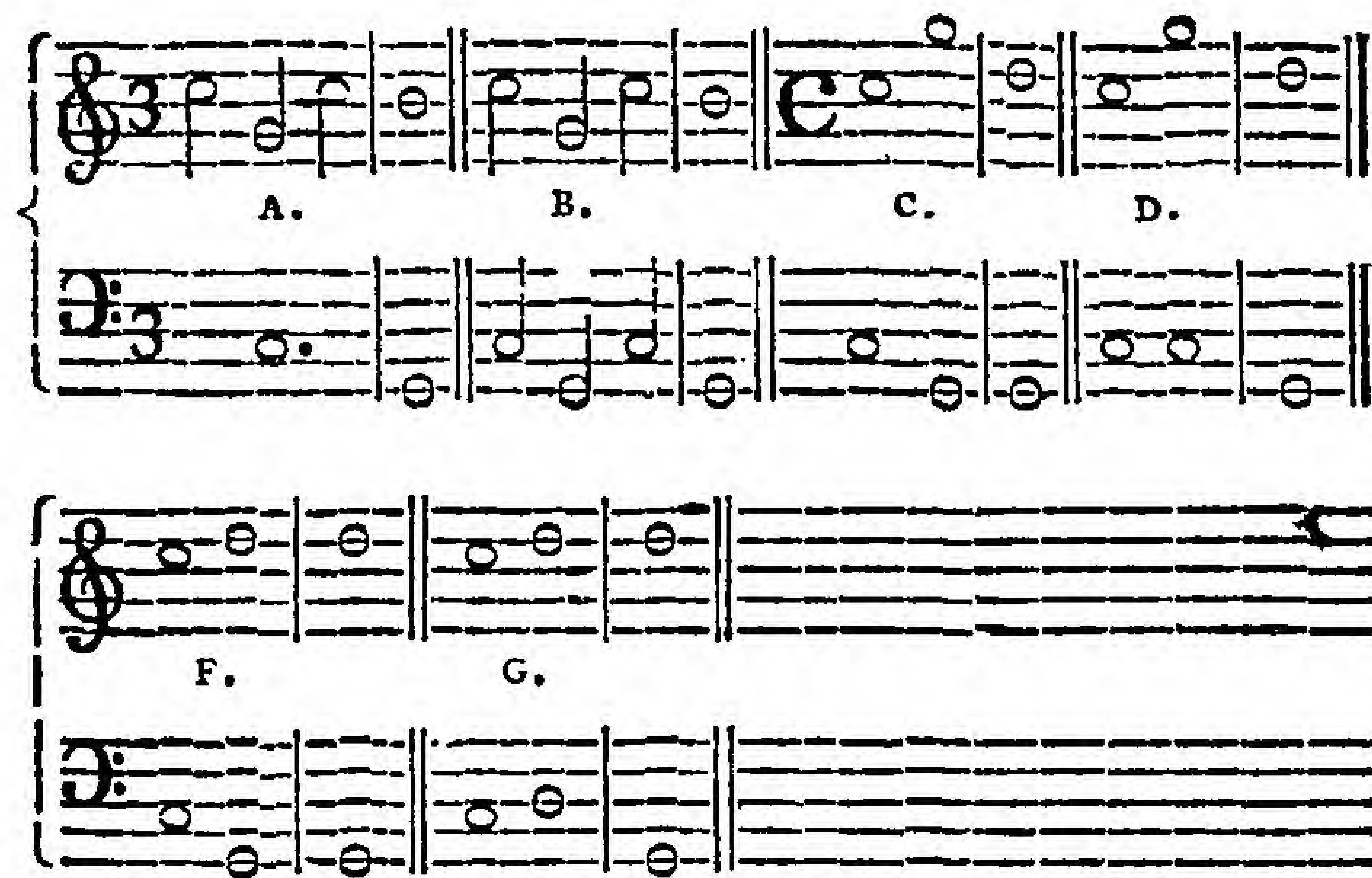
ſible; otherwiſe you muſt ſeek for another that is not the ſame as that which is to appear in the very next ſucceeding Part.

E X A M P L E.



The Example *H* is the beſt, by reaſon that, as the Note which is heard in the ſecond Part of the ſecond Bar might ſerve in the firſt Part of the ſame Bar, it ought to be preferred.

Another E X *A* M P L E,
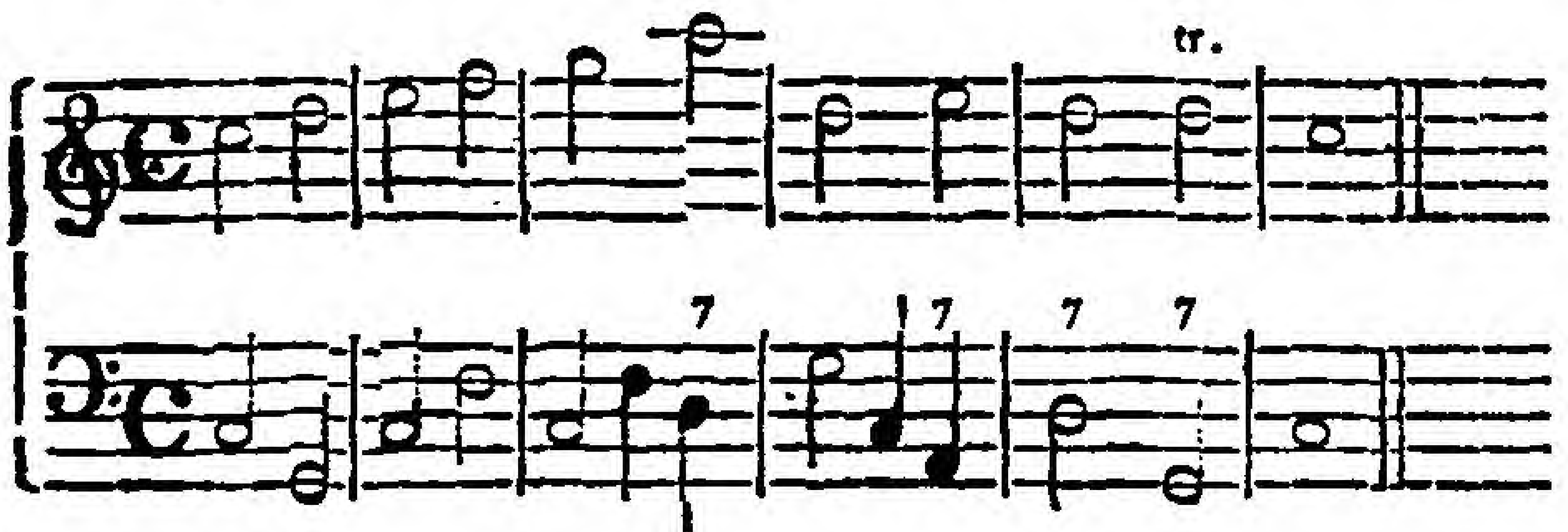


I can keep upon the ſame Note of the Baſs in the firſt Bar of the Example *A*, though I might alter it as in the Example *B*, becauſe I can place another Note between that of the ſecond Part of the firſt Bar and that of the firſt Part of the ſecond Bar; whereas in the Example *C* and *F* I am not to make Uſe of the ſecond Note of the firſt Bar in the Baſs, becauſe it ought to be heard immediately upon the firſt Part of the next Bar; ſo that I make Uſe of the Note that hath already been heard in the firſt Part of the Bar *D*, becauſe it agrees with the ſecond Part; and I

I chuse another at *G*, because the same first Note cannot be concordant in this Place with the second Part.

8. It is oftentimes necessary to divide a Note in the Treble into two equal Parts, in order that two different Notes in the Bass may be heard and may agree with that same Note in the upper Part; and this is done for the better preserving the consonant Progression of the Bass, and that the most perfect Progression may be heard between these two Notes of the Bass, and the next.

E X A M P L E
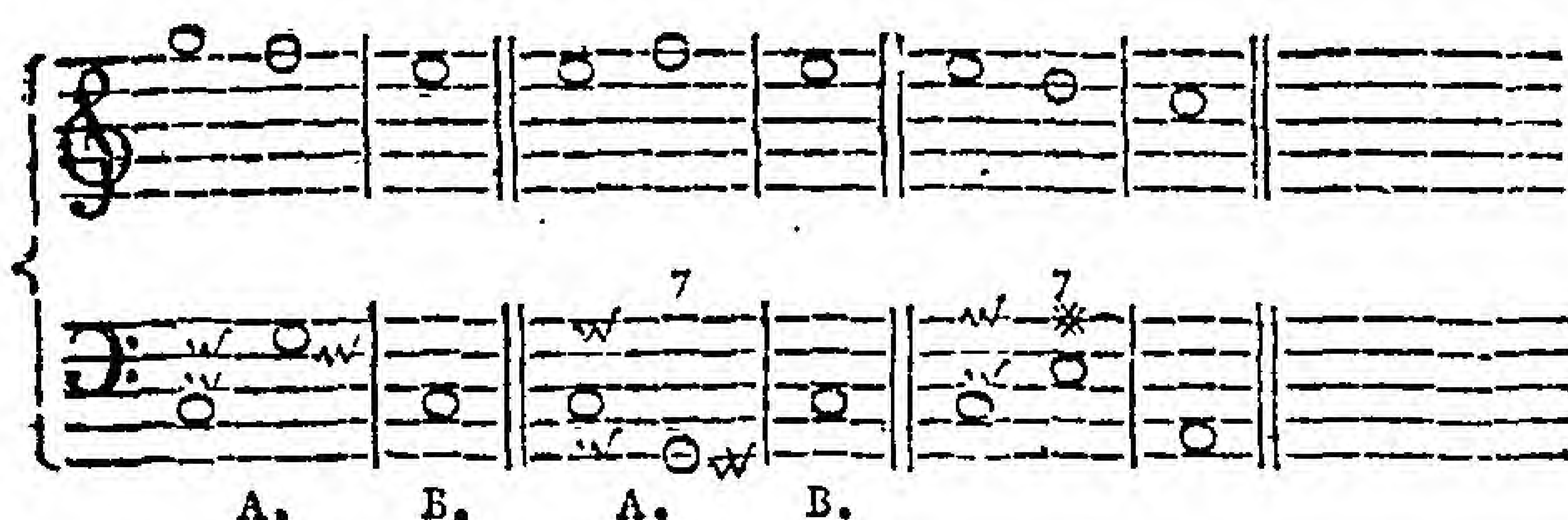


This Division is also used, in order that the most suitable Notes to the Key may be heard on the principal Parts of the fundamental Bass; which Notes are the Key-note, its Fifth, or Governing-note, its Fourth, its Sixth, and sometimes its Second; and thus, by Order of Perfection, its Third is seldom used, and never its Seventh, in whatever Part of the Bar they happen to be; for, when it cannot be avoided, it is certain that the Key changes, as may be known by some ♯ or ♭, or by some foreign Cadences.

9. The principal Parts of the Measure or Bar are those where the first Discord is to be heard, when it is prepared; for, if there be found several Discords following, you must only take Notice of the First; and a Discord unprepared cannot be used but in a diatonic Progression of the upper Part, by descending three Degrees, or by ascending and descending immediately afterwards, whilst the Bass ascends a Third, or a Fifth, in order afterwards to descend a Fifth; and then the Discord is found in the Middle of those three Degrees.

EXAM-

EXAMPLE



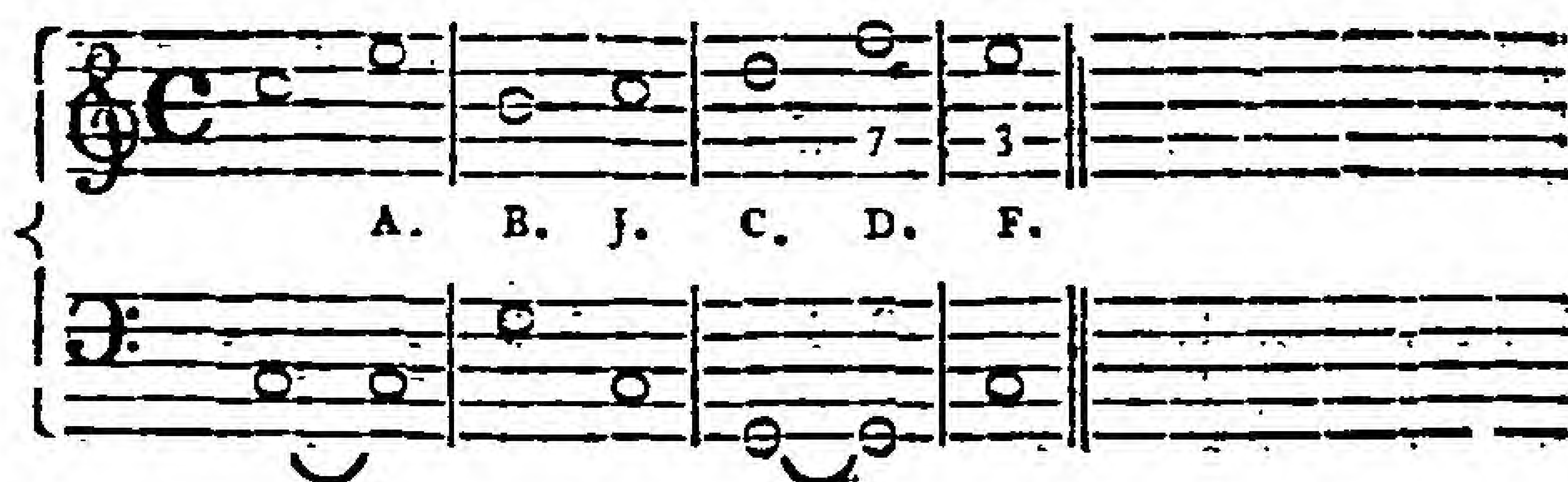
Instead of making the Bass to ascend a Fifth in the first Bar of the Example, you may only make it ascend a Fourth, in which Case the Discord will not appear; and it is by this Manner that you may transpose a perfect Cadence, into an irregular, and an irregular into a perfect; see the Notes *A*, *B*, where another Note may be placed upon the Guide ⩘ in Lieu of that marked with an *A:* The Notes *A B* making a perfect Cadence, and the Note *A*, placed in the Room of the Guide, making an irregular Cadence with the Note *B*.

The Guides, placed over the first Note of the Bar, shew the Progression that the Bass might also follow on the like Occasion, by putting this first Note in the Place of either of the Guides.

You must remember that there is no other Discord but the Seventh in respect to the fundamental Bass, and that the other Discords arise by its being inverted, that is to say, by chusing for Bass one of the Notes that make up the Chord of the Seventh, which the fundamental Bass ought to bear; wherein must be observed all that we have said concerning it in Chap. XVII, XVIII, XX, XXI, XXII, and XXVI.

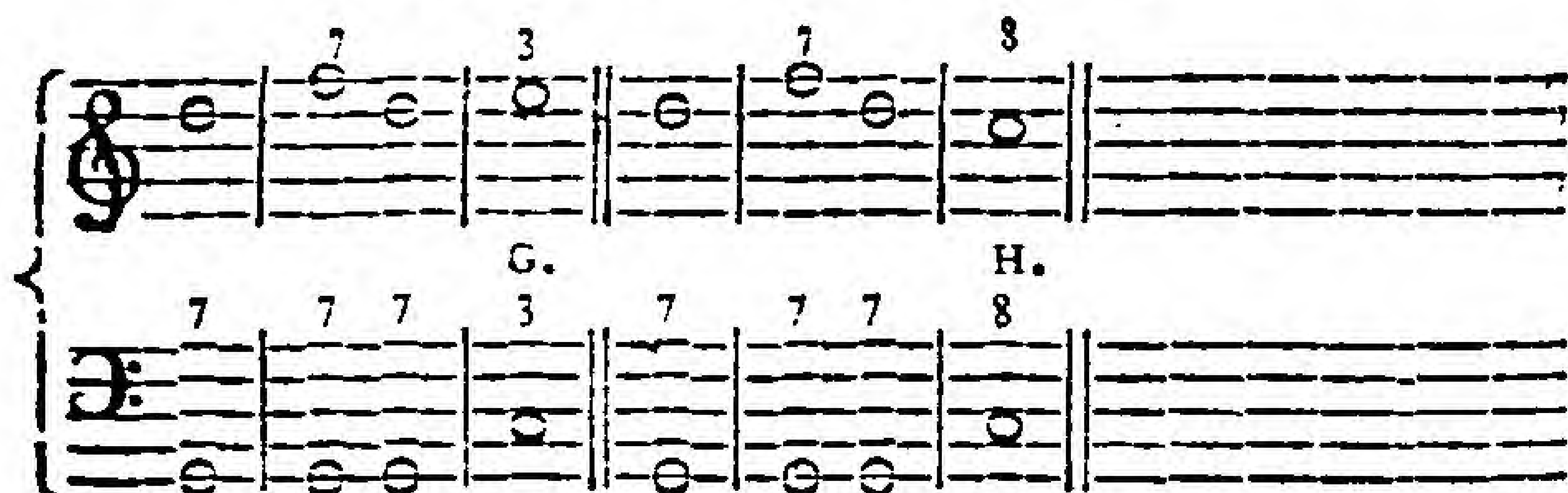
There are some Passages where the Seventh has a good Effect against the fundamental Bass without being prepared, even whilst the upper Part makes a disjointed Interval; but then the Note in that Bass, that hath been heard before the Seventh, remains upon the same Degree; so that it will always be proper to use the Seventh in this Manner, provided that the upper Part descends diatonically immediately afterwards, and that the Bass may ascend, in this Case, a Fourth, in order to make the Third with the upper Part after the Seventh.

EXAMPLE.



The Treble proceeds by Skips or disjointed Degrees between the Notes *A* and *B*, where the Seventh might be heard upon the Note *B*, if we were willing to keep the first Note of the Bass on the same Degree; but as the upper Part doth not descend after this Note *B*, and, if the first Note of the Bass had remained, it could not have made the Third with the Note *J* by ascending a Fourth; the Bass must be altered, as we have done it, by preferring its most perfect Progression; and what you do not find between these Notes *A*, *B*, *J*, you will find it between the Notes *C*, *D*, *F*, according to the Explanation we have just now given of it. This is what was also called Supposition, or a Discord for the Sake of the Melody or Air; but this Discord takes Place from the first Note in the Treble, whilst that of the Bass remains upon the same Degree, in order to receive this Discord, which appears afterwards, as may be observed, by making all the Sounds of the Chord of the Seventh to be heard together upon the first Note of the Bass that strikes with the Note at *C*; consequently the Treble may again pass after this Seventh upon other Notes of the same Chord, but it will always return to a Note that shall make the Third to that Note that ascends a Fourth in the Bass *G*, or, at least, to a Note that shall make the Octave to it.

EXAMPLE.



Instead of making the Bass to ascend a Fourth, we might make it to ascend only one Degree, which would then create a false or flying

flying Cadence; but that can take Place but in a borrowed Baſs, or inverted from the fundamental, which depends, in that Caſe, upon the Fancy or Taſte of the Compoſer in the Middle of a Piece only, provided that the Baſs did not make two Fifths together with the Treble.

10. When you perceive divers Cadences of the ſame Species in the ſame Key, you muſt ſee if one of thoſe that are in the Middle of the Melody, and which doth not make an abſolute Concluſion, would not be ſuitable to a Cadence in another Key, in which Caſe it would then be proper to give it this foreign Cadence for a greater Variety in Harmony; for an Air becomes inſipid, when the ſame Cadences are too often heard: And, ſuppoſing that your Taſte would not ſuffer you to alter the upper Part, you muſt, at leaſt endeavour to make this Variety in the Baſs in the Middle of the Air, and eſpecially in thoſe Cadences that do not declare an abſolute Concluſion.

If you are in a ſharp Key, the foreign Cadences that bear an Affinity to it, can be taken but in a flat Key, the Key-note of which being but a flat Third under that of the ſharp Key you are in; and, if you are in a flat Key, they can only be taken in a ſharp Key, the Key-note of which being but a flat Third above that of the flat Key; and obſerving that this Difference may only appear in the Baſs, ſince the Melody, or upper Part, will not be thereby altered. See the following Example.

E X A M P L E

A.	B.	A.	B.
Perfect Cadences in the Key of *C*,	in the flat Key of *A*,	in the ſharp Key of *C*,	in the flat Key of *A*.

C.	D.	C.	D.
Irregular Cadences in the ſharp Key of *C*,	in the flat Key of *A*,	in the ſharp Key of *C*,	in the flat Key of *A*.

The perfect Cadences *A B*, and the irregular Cadences *C D*, in the upper Part, may be naturally found in the sharp Key of *C*, or in the flat Key of *A*; so that, if you are in one of those Keys, you have the Choice of one of these Cadences for the other Key: If you are in the Key of *C* sharp, the same Cadence may serve for the flat Key of *A*; and, if you are in this last, the same Cadence may serve for the other Keys that bear the like Relation; such as the flat Key of *D* with the sharp Key of *F*, and the sharp Key of *G* with the flat Key of *E*.

This Manner of transposing a Cadence from one Key to another is a great Help, when you are absolutely determined to change the Key.

You may also make Use of the false or flying Cadence in either of the above Cases.

11. The irregular Cadences are excellent in the Middle of an Air; and, when the Air or Tune is divided into two Parts, they may serve to end the first Part; but you must not make a constant Practice of it, they being rather to be used in the second, sixth, and tenth Bars, than in the fourth, eighth, and twelfth, where the perfect Cadence is more suitable and proper; and, when a perfect Cadence happens in the sixth or in the tenth Bar, you may use in its Stead the false or flying Cadence.

12. When you transpose a Cadence from one Key into another, it is sometimes proper to prefer the least perfect Progressions of the fundamental Bass to the most perfect; but the Whole is to be done with Judgment and Discretion.

13. All those that compose an Air or Melody, as their Fancy leads them, make no Attention, whether it be figurate, or whether it proceeds by conjoint Degrees; so that, if it be figurate, they are not sufficiently skilled to distinguish those Notes that make Harmony with the Bass, from those that are only for Taste; and, if they proceed by disjoint Degrees, or by Skips, they are fearful of making two Fifths or two Octaves to be heard together with the fundamental Bass, by not knowing that, in that Case, the Melody or Treble follows the Road which the fundamental Bass ought naturally to take; and it is for this Reason that we are obliged to compose a Bass different from the fundamental that may intirely agree with this Part already composed: Therefore, knowing by the fundamental Bass the Chords that are necessary to be used in the Continuance of the Air, it is not difficult to chuse, out of those Chords, a Note for that other Bass, that shall agree, in Harmony and Melody, with the Part already composed; for it is proper to know that two Octaves or Fifths following, do not destroy the fundamental and real Harmony, but they are forbidden, in order to avoid falling into a dry, insipid, and tiresome Monotony in a Succession of Chords; so that, after having

having eſtabliſhed the Rules of Harmony upon the moſt natural Progreſſion of the Baſs, and of the upper Part or Treble, finding the Impoſſibility there is to keep that natural Progreſſion to the Baſs, as ſoon as it can be permitted to borrow that Progreſſion for the Treble, or upper Part, we are obliged to eſtabliſh other Rules for the reciprocal Progreſſion of the Parts that are to be heard together, in order that the ſame Part, which is to be compoſed, may be ſuitable and proper to that already compoſed. Yet theſe new Rules are grounded upon our firſt Rules, where, according to the natural Order and Diſpoſition of the Parts, we do not find two Octaves nor two Fifths together: And we alſo find all the Diſcords reſolved as they ought and ſhould be, and prepared, or unprepared, according to the moſt perfect Progreſſion of the Baſs.

Sometimes we may go wide from the natural Progreſſion of the Baſs, in order to avoid thoſe frequent Concluſions which we feel in its moſt perfect Progreſſion, by applying to the Baſs one of the Notes of each concluding Chord; by this Means we keep in the Melody and Harmony that Suſpenſion which the Subject requires; for an abſolute Concluſion is proper only to a final End of the Senſe: The following Chapter will more fully clear up this Article.

CHAP. XLI.

The Manner of compoſing a continued Baſs *under a* Treble.

THE true continued Baſs ought to be the fundamental; but, as Cuſtom gives another Name to that which is dictated to us by Taſte, we diſtinguiſh it therefrom by the Epithet *continued.*

We have already ſaid, at the Beginning of the preceding Chapter, that thoſe who have a Taſte naturally felt that Baſs which was the moſt ſuitable to all Sorts of Airs; but, notwithſtanding this natural Gift, it is difficult to keep up the Truth, when it is not ſupported by Knowledge; and this Knowledge is not ſufficient to attain to a Perfection, if a true taſte is wanting; for the Liberty we have of chuſing, among the Sounds of a Chord, thoſe that we think proper for a Baſs to a Treble; yet it doth not ſtrictly direct us to chuſe thoſe that are the moſt proper; and we have no other Rule for Taſte, but Variety in Compoſition; which muſt be endeavoured to be obtained by obſerving what follows:

1. We

1. We must endeavour to avoid two Octaves and two Fifths together, by strictly observing the Rules we have given in Chap. XIV. XVIII, XX, XXI, and XXX, for the Succession of Concords and Discords.

2. The fundamental Bass being composed, you must observe the Design in your Treble, the Air it expresses, its Movement, and every Thing in it that is singular and remarkable; and then you must endeavour to give the same Expression in your new Bass: You must avoid final Cadences where the Melody doth not require it, by chusing out of your fundamental Chord the Sounds you think proper, so that they may agree with the Treble, according to the Succession of Concords and Discords.

If you use some Discords, take Care that they be prepared as they ought to be, and regularly resolved, according to the fixed Progression of each Sound that the Chord of the Seventh consists of; afterwards, for Variety, you must endeavour to use (between your Parts) Concords or Discords of different Species; for the Treble being composed in such a Manner, and it being left to your Choice to take for Bass what other Note of the Chord you think proper, you must observe, that in one Place you have taken the Sixth, followed by another Concord or a Discord; and that in another Place, though you might do the same Thing, yet you might give another Turn to your Bass, sometimes by using the Tritonus resolved by the Sixth, sometimes the false Fifth resolved by the Third, sometimes the Seventh resolved by the Sixth, the Third, or the Fifth, according to the different Progression that you may give to your Bass; or else you may cause to be heard, between the Parts, the consonant Notes only, of which the Chord of a Seventh is composed, such as the Octave, the Fifth, or the Third, or, in an inverted Manner, the Sixth, or the Fourth: You may also make Use of the Chords by Supposition or borrowed, when you feel that the diatonic Progression of your Bass leads you to it; for this Progression is always the most singing, and is to be used as much as may be, especially where there appears no Conclusion. And you are to remember, that all minor Discords of a Chord, by Supposition, are to be prepared by the upper Part, which syncopes whilst the Bass ascends; and, if it descends, it can be but by Degrees disjoint or by Skips; that the Chord, where the major Discord takes Place, requires the Precaution that we have given it, either in the Succession of the Octave, or in what we have said in Chap. XI, XXII, XXXI, XXXIV, and XXXV, of the extreme sharp Fifth, of the extreme sharp Seventh, of the Tritonus, and of the extreme sharp Second; and that the Second is to be prepared by the Bass which syncopes. Afterwards, when you perceive that your Melody can conclude in a certain Place, you will then follow

follow the Progression of the fundamental Bass: Thus will your Bass be composed with Art and Taste.

EXAMPLE.

Continued Bass.

Fundamental Bass.

Observe, that in the fourth Bar I might have transposed the perfect Cadence of the Key of *C* into an irregular Cadence in that of *A*, which, for Variety, would have been proper in this Case.

In the first and second Bar of the fundamental Bass, there are two equal Progressions *AB*; therefore, I keep that which hath the nearest Relation to the Cadence for the second Bar; because that is the Place where the Cadence is most commonly felt, observing that it is an irregular Cadence in this Place, and that in the fourth Bar it is a perfect.

Again, to return to the first Bar, I give a diatonic Progression to the continued Bass which agrees in every respect with the Treble,

ble; and, in order to continue that Progreſſion in the ſecond Bar, upon the ſecond Part of the Bar, I take a Note that makes a Seventh with a fundamental Baſs, and which is reſolved by the Third to that ſame Baſs, and which agrees with the Treble; and I continue it until the Place where the perfect Cadence is felt, and then I follow the Progreſſion of the fundamental Baſs: I again ſeek for this diatonic Progreſſion in the following Bars, where I find that the laſt Note of the fourth Bar may continue upon the ſame Degree, in order to make the Third with the fundamental Baſs, and the Octave with the Treble; and, afterwards, the Sixth in the fifth Bar with the Treble, and the Seventh with the fundamental Baſs; and again, I find the Ninth in the ſixth Bar, and I do not follow the Progreſſion of my fundamental Baſs, but at the final Cloſe only. Beſides, what leads me to know the Chords which the Notes in the continued Baſs are to carry, are the Intervals they make with the fundamental Baſs; for as I know that this laſt Baſs can bear but perfect Chords, or that of the Seventh, when it is truly compoſed, conſequently, thoſe Notes that make the Third, the Fifth, or the Seventh to thoſe in the fundamental Baſs, cannot carry but thoſe Chords that derive from the perfect Chord, or that of the Seventh. So that I could equally place Figures over the Treble, if I was willing, that it ſhould be uſed, or ſerve for a Baſs: It is alſo for that Reaſon that I have figured the Ninth upon the firſt Note of the ſixth Bar, becauſe that Note is found to be a Third under or a Sixth above the Note in the fundamental Baſs, which, conſequently, cannot be admitted in Harmony but by Suppoſition; ſo that by the Chord of the Seventh, which the fundamental Baſs carries, I find that Note can bear but that of the Ninth, though the Ninth doth not appear in the Treble; but you will obſerve, that the Fifth which is found therein, makes a Part of the Chord of the Ninth, and that this ſuppoſed Ninth is prepared and reſolved according to the ſtricteſt Rules.

It would be endleſs, if we were obliged to reaſon in this Manner upon all the different Ways that a continued Baſs can be diverſified; but if you will make the proper and neceſſary Remarks upon the ſeveral Examples that are contained in this Book, by applying to each of thoſe Examples thoſe Things you would be inſtructed in; and if, for the like Purpoſe, you conſult the Works of the beſt Maſters; you will ſoon overcome all Difficulties.

CHAP.

CHAP. XLII.

Useful Remarks upon the foregoing Chapter.

1. YOU may compose a Bass, under another Part, without the Help of the fundamental Bass, by the Knowledge of the Succession or Progression of the Concords or consonant Notes, (which Succession we have fixed in such a clear Manner, that it cannot admit of any Doubt) provided that you remember to pass from a perfect Concord to an imperfect, and from this to the other, to avoid two perfect Concords together, when it can be done; whereas the imperfect Concords may follow each other (though you must not make too frequent use of this Liberty, by reason that it would be a Fault against that Variety which ought to be used) and to give to that Bass a diatonic Progression as often as may be, though a consonant Progression is to be sometimes used, especially in the chief or principal Cadences, where it is absolutely necessary.

2. You may compose a Bass upon the Succession of the Chords fixed in the Rule of the Octave of 7 and 2, $\frac{6}{5}$, of 9, and others. See Chap. XI, XXI, XXII, XXVII, XXVIII, and XXIX.

3. For Variety, you may make Use of the Examples where the several different Ways of making the Bass to proceed under the same Treble are fixed, see Chap. XVII. observing that, of the four Parts that are contained in those Examples, it may happen that one of those Parts will always be like that which you shall have composed; but, lest you should be mistaken, you must observe whether these Progressions are in the same Mode or Key; and, for that Purpose, you must not consult the Notes by their Names, but by the Rank and Order they stand in the Key you are in, and in that of the Examples. And, as these Examples are composed in the Key of C, you will find that a Progression from the Third to the Fifth, or from the Sixth to the Fourth, &c. will always bear the same Chords in any Key whatever.

See Chap. XIV. and XVII, of the Manner of preparing and resolving Discords.

See also Chap. XXIV. and XXVI, Art. I, II, and III, of the Manner of removing from one Key to another; how they may be distinguished, and how you may know what Chords are to be given to the Notes of a Bass in any Progression whatever; because the Knowledge of all these Things connected, will free you from an infinite Number of Doubts that will start at every Instant.

When once you are tolerably well grounded, and Master of all these Articles, you will easily discover afterwards, the Manner of practising Licences: You may figurate the Melody or Treble, and that of the Bass, if you think proper, by observing the principal Parts of the Bar, and the Note that is to bear a Chord in each Part, in order that you may rightly and truly figure your Bass; and, when you doubt of the Chord, you must place a fundamental Bass under those two Parts composed, by which you will see whether you have committed any Faults, and what Chords the Notes in the continued Bass are to carry; observing that the Note which makes the Third, the Fifth, or the Seventh to that in the fundamental Bass, can carry, but a Chord derived from it; or, if that Note in the continued Bass is a Third or a Fifth below that of the fundamental, the Chord will then be by Supposition, and in that Case you must examine whether it be used properly, and according to the Rules.

As soon as your Bass is well and rightly figured, nothing is more easy than to add to it two or three Parts, unless the upper Part, being too far sought, should hinder you from ranging those other Parts in all their Regularity; which is the Reason, that, the more there are Parts, the more we are obliged to follow in the Bass a fundamental Progression; though we have given divers Examples of making a Bass to proceed diatonically, or by conjoint Degrees, in the Progression of an Octave, as well ascending as descending, whether it be by the common Chords, by the several Chords of Sixths, or by those of 7 and 6, of 2 and $\frac{6}{5}$, of 9, &c.

We now shall shew you what is to observed in a Composition of several Parts.

CHAP. XLIII.

Rules to be observed in a Composition *of two, three, or four Parts.*

IT is difficult to succeed perfectly in Pieces of two and three Parts, if all the Parts are not composed together, by reason that each Part is to have an easy Singing and gracious Melody; and a skilful Man seldom composes one Part, without feeling, at the same Time, the Effect of the other Parts that are to accompany it.

1. Although one Part is generally chosen for containing the finest Melody which is called the Subject, yet, if the other Parts are

are left naked, that diminisheth greatly the Beauty of the Subject; and it can be tolerated only in what is called a Recitative, where the Bass and the other Parts serve only to fill up the Harmony; but, otherwise, the Melody in two or three Parts are to be pretty near alike.
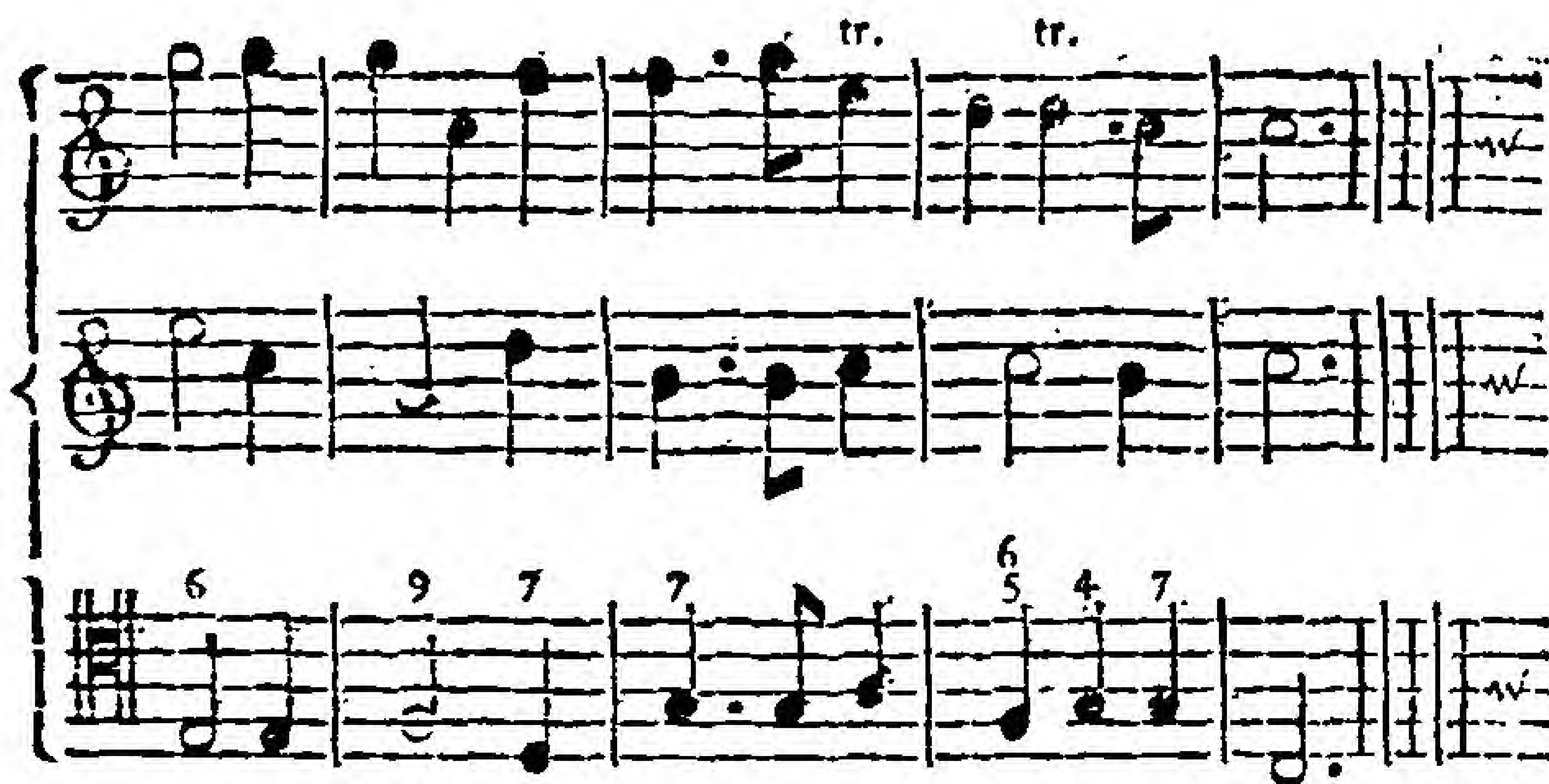
The less there are Parts, the more Variety is required in the Chords; it is, therefore, for Pieces in two Parts that this Rule requires a greater Strictness.

2. When you compose in three Parts, the Chords must be filled up and completed as much as may be; and the best Rule for that Purpose is, always to use Thirds and Sixes, at least in two Parts; the Octave ought to be used therein but seldom, unless the Design, the *Fugue, or the Melody, leads us to it, especially in perfect Cadences, where each Part generally ends upon the Key-note.

* We shall speak of *Design*, and of a *Fugue*, in the last Chapter.

EXAMPLE

Continued.



As to pieces of four or more Parts, they are made either for a Chorus of Music, or for Quatuors or Quinques, &c. (you will find a Quinque or Canon in the last Chapter.)

The Voices in a Chorus may be increased to what Number we think proper in each Part, whereas we generally chuse but one voice for each Part, in a Quatuor or Quinque. Now, as there is some difficulty to give a fine, natural, easy Melody to every Part heard together, you must, at least, make it predominant in the Bass and the Treble, especially in a Chorus; nevertheless, you may give it to whatever Part you please, sometimes to one Part, and sometimes to another, by preferring that which is in the highest Degree of the Voice, or Instrument, supposing there be no Voices; for our Attention is naturally led to those Sounds that are the most acute; but we do not mean to deprive the Bass, which ought to prime in this Case, and upon which we are always to be ruled in these Sort of Pieces.

Whatever Difficulty there be in filling up a Quatuor or a Quinque with a fine Melody, we must nevertheless endeavour to succeed in it; and, probably, it was in Favour of these Pieces, that a Fugue was invented; which, renewing sometimes in one Part, and sometimes in another, surprizes the Auditor, and obliges him to withdraw his Attention from those Parts that are stripped of Melody, and to fix it upon that which retakes the Fugue: It is also by this Means, that the Auditor is artfully drawn in to give his Attention to those Sounds that touch him most. As to the Melody of the Fugue, and the several Rests that may be therein introduced, when you feel that the Melody is not very agreeable, it depends entirely upon Taste, and a proper Choice, to meet with Success (which is the Subject of the following Chapter) and it can be only in Chorus's that can please without Fugues; the same Thing is in respect to Duo's and Trio's.

One

One may exceed five Parts in Composition; but that belongs only to great Masters of the Art, who know how to double properly the consonant-notes or Concords, by giving them, in that Case, opposite Progressions, and diversifying the Whole by Melodies more or less figurative.

CHAP. XLIV.

Of Design, Imitation, Fugues, *and* Canons.

DESIGN, in Music, is, in general, the Subject of all that the Composer proposes; for a skilful Composer is to propose to himself a Movement, a Key or Mode, a Melody, and an Harmony agreeable to the Subject he would treat. But this Term is to be more particularly adapted to a certain Melody which he would have predominant in the Continuance of a Piece, either for making it suitable and agreeable to the Sense of the Words, or for Fancy or Taste; and in that Case it is distinguished in Design, in Imitation, and in Fugue.

Imitation hath no particular Merit that deserves our Attention; it consisting only by repeating at Pleasure, and in any of the Parts, a certain Continuance of Melody, without any other Regularity.

Fugue, as well as Imitation, consists in a certain Continuance of Melody, which may be repeated at Pleasure, and in any of the Parts, but with more Circumspection, according to the following Rules.

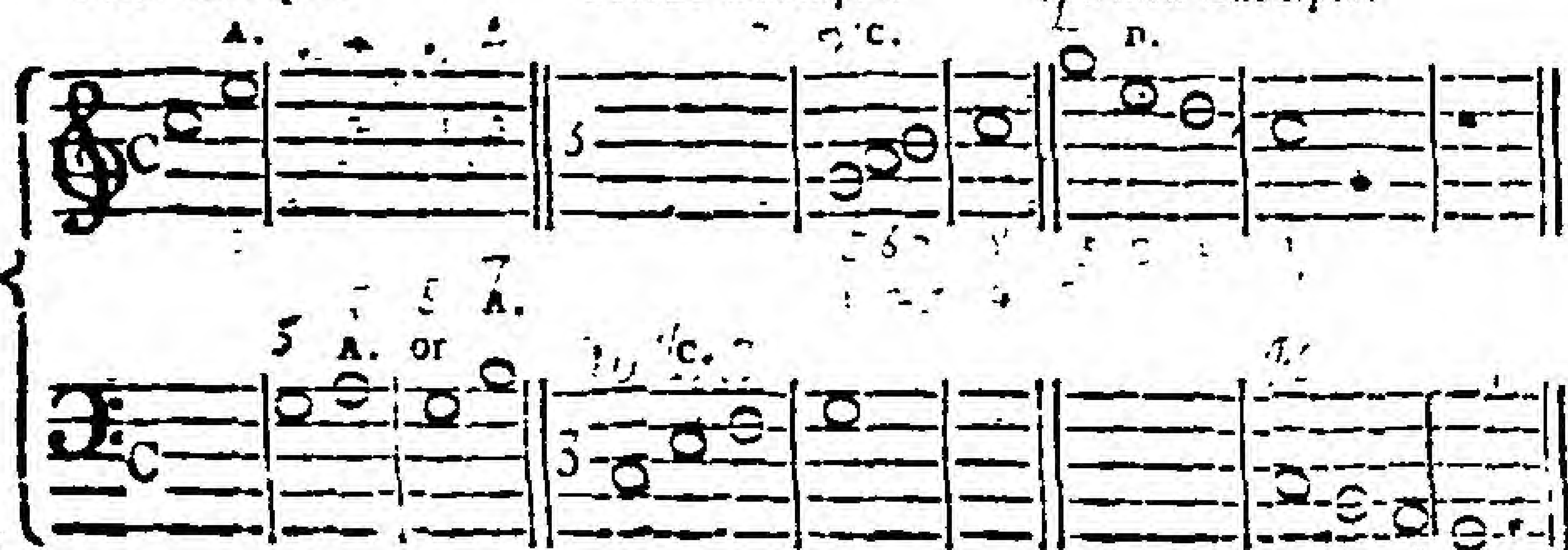
If, in Imitation, we may repeat the Melody of one or more Bars, and even the Air entirely in one or in all the Parts, and upon whatever Chords we think proper; on the contrary, in Fugues, the Melody must alternatively be heard in the two principal parts, which are the Treble and the Bass, unless, instead of the Treble, we chuse another Part; and, if the Piece contains many Parts, it will be more perfect, when the Fugue is heard alternatively in each Part. Again, the Chords that must be therein used, do not depend upon our Choice; and here follows the Manner of using them.

1. You must chuse the Key-note and its Fifth for the first and last Notes of the Fugue, preferable to any other, when you are not yet thoroughly assured of what you do; and the Melody of this Fugue is to be comprised in the Compass of the Octave to the Key; for, supposing that it exceeds the Bounds of the Octave, those Notes that are above or below the Octave, are to be deemed the same as those that are within the Octave.

2. If

2. If one Part begins or ends by the Key-note, the other Part is to begin and end by the Fifth; and thus, in reſpect to every Note that anſwers within the Compaſs of the Octave to the Key; and ſo contriving it, that the Notes that are found between the Key-note and its Fifth, may anſwer equally in each Part; that is to ſay, that the ſecond Note which is immediately above the Key-note, may anſwer to the Sixth, which is immediately above the Fifth; and thus, reciprocally, of that Note which is a Third, a Fourth, or a Fifth, either above or below the Key-note to that which is in the ſame Degree above or under the Fifth, according to the Progreſſion of the Melody, which may either aſcend or deſcend; for the Regularity and Conformity, required in the Notes that begin and end the Fugue, are to be equally obſerved in the whole Continuance of the Melody which the Fugue is compoſed of.

3. As in a diatonic Progreſſion, either aſcending or deſcending from the Key-note to its Fifth, and from this laſt to the other, there is one Note Difference either more or leſs, you may make one of thoſe two Notes, in conjoint Degree of that Progreſſion that contains the greateſt Number, to agree with that Progreſſion which muſt unavoidably be uſed, wherein there is one Note leſs, and this in the Middle of the Melody; for Inſtance, if the Melody of the Fugue proceeds by deſcending from the Key-note to its Fifth, we can therein make Uſe but of the ſixth and the ſeventh Notes; whereas, in order to make the ſame Melody equal in deſcending from the Fifth to the Key-note, we can paſs upon the fourth, the third, and the ſecond Notes; ſo that we muſt chuſe one of theſe three laſt Notes that is the neareſt to the Key-note upon which the air of the Fugue ends, in order to give it a Melody pretty near like that which was firſt heard. Likewiſe, if we proceed by that Progreſſion that contains the greateſt Number of Notes, we muſt make that which hath the leaſt Number to agree with it, and this rather towards the End of the Melody than at the Beginning; but an Example will better explain it.



Fourrth Example. Fifth Example.

Sixth Example.

In the firft Example, the fixth or the feventh Note anfwers to the Third *A.*

In the Second, the Sixth anfwers to the Third *C.*

In the Third, the Seventh anfwers to the Third *D.*

In the Fourth, the Fifth *B*, or the Fourth *F*, anfwers to the Key-note *B. F.*

In the Fifth, the Third anfwers to the Seventh *G*, or to the Sixth *H.*

In the Sixth, the Third anfwers to the Seventh *L*, or to the Sixth *N*; the Second anfwers to the Sixth *J*, or to the Fifth *P*; the Fifth anfwers to the Second *M*, or to Key *Q*; and the Key-note anfwers to the Fourth *R.*

Many

Many Things are to be obſerved to avoid Miſtakes in the Choice (which appears to be arbitrary) between each of the five Notes from the Key to the Fifth aſcending, in order to make an Air anſwerable to that of the four Notes from the Fifth to the Key-note aſcending, whether the Air aſcends or deſcends; for there will always be found five Notes one Way, and four on the other; even ſometimes we are obliged to borrow the ſecond Note or the Fourth, in order to make up five Notes from the Fifth to the Key-note aſcending, or from the Key-note to the Fifth deſcending, which is the ſame Thing; and thoſe Authors, who have wrote of Fugues, have neglected theſe Obſervations, it will not be improper to diſcloſe what Experience hath taught us upon this Subject.

1. The Fifth muſt always anſwer the Key-note, and the Key-note to the Fifth in the firſt and laſt Notes of the Fugue; and we cannot go from this Rule but in the Middle of the Air, where it is permitted to uſe or borrow the fourth Note in Lieu of the Fifth, and the ſecond Note in Lieu of the Key-note, in order to make the Succeſſion of Melody more equal and conformable one to another; there being, by this Means, but four Degrees from the ſecond Note to the Fifth aſcending, or from the Fourth to the Key-note deſcending, from which you may compoſe an Air pretty near like that which is within the Compaſs of the four Degrees, from the Fifth to the Key-note aſcending, or from this laſt unto the other deſcending: The ſame Liberty will alſo furniſh us with five Degrees from the ſecond Note to the Fifth deſcending, and from the fourth Note to the Key-note aſcending, according to the five Degrees from the Fifth to the Key deſcending, or from this laſt unto the other aſcending; and, when we ſay that the Melody formed from theſe borrowed Notes will be pretty near alike that which is heard between the Key-note and its Fifth, it is by reaſon that it cannot abſolutely be the ſame, on Account of the diatonic Degree of each Mode, the Notes of which cannot be altered by any new Sharp or Flat, ſaving in flat Keys, where a Flat muſt be added to the ſixth Note, when it deſcends; and a Sharp to the Leading-note, when it aſcends; being at Liberty, alſo, to add ſometimes a Sharp to the Third of flat Keys, and to the Fourth of all Keys, when they anſwer the Leading-note; as we have done it in the ſixth Example, to the Notes marked with a *T*, provided that thoſe Notes make the ſharp Third, or Sharp Sixth, with the Baſs.

2. The Baſs of the Fugue being found, you may ſeek, alſo, for the other Parts that might accompany the Melody and the Baſs; wherein may be obſerved, that that Baſs and the other Parts will follow pretty near the ſame Progreſſion with the firſt Melody and the Anſwer; and alſo, that the Baſs will bear the ſame Chords

in

in one as in the other, if it be truly imitated; ſo that by the Means of this Baſs, and of the other Parts, we may find that of making ſeveral Fugues to be heard together, or to compoſe another Species of Fugue, called a Canon, of which we ſhall ſpeak hereafter.

3. The Melody of one Fugue may admit of ſeveral different Baſſes; it may be ſo compoſed, that it may be more ſuitable to the Baſs, than to any other Part; which is indifferent, for, by inverting the Chords, we can compoſe various Baſſes, or cauſe one Part to ſerve as a Baſs, though the Melody might be more proper for a Treble; but nothing is more pleaſing than to uſe alternately theſe different Ways of accompanying a Treble or a Baſs, eſpecially in a Fugue, where a Variety can only be diſcerned in the Parts that accompany it: And, if we have ſaid that the Baſs of a Fugue might always be pretty near the ſame, it was only, in order to give the moſt juſt and true Idea of the Manner how the Melody of a Fugue ought to be imitated; for this Likeneſs in the Chords is, of itſelf, a ſufficient Proof thereof.

4. In order to know the Choice that ought to be made of the Notes contained within the Compaſs of the Key-note to its Fifth aſcending, and from this to the other deſcending, you muſt always keep in View the Key-note and its Fifth, at which Notes the Melody of each Fugue generally ends; but they are not to hinder us from making the Intervals of the Anſwer to be conformable to thoſe of the Fugue inverted, eſpecially in the Middle of the Air: So that, having made an Interval of a Third, Fourth, Fifth, Sixth, or Seventh, in the Midſt of the firſt Melody, we are to make the like in the ſame Part of the Melody that anſwers the Firſt, and ſo of the others. Yet this laſt Rule is not ſo general, but that one may deviate from it, in Favour of a diatonic Progreſſion, or in Favour of the principal Notes of a Mode, having Regard rather to what follows than to what precedes; and to the Key-note and its Fifth (which generally begins and ends the Fugue) than to this Uniformity of Intervals which we have propoſed. So that the Interval of a Fourth is oftentimes to anſwer that of a Fifth, and this laſt to anſwer the other; but, moreover, if, after a conſonant Interval, there appear one or more diatonic Intervals, we muſt then have Recourſe to thoſe Places where the Key-note appears, in order that the diatonic Progreſſion, which is found from the laſt conſonant Interval until the Key-note, be regularly imitated in the anſwering Part until the Fifth; or, if the Progreſſion leads to the Fifth, it muſt be imitated in the anſwering Part towards the Key-note, eſpecially when a Progreſſion (be it which it will) ends by a Cadence; for the final Cadence of a Fugue muſt always be made

upon the Key-note and upon its Fifth: Though, if that Cadence doth not absolutely end the Fugue, then we may use the Fourth instead of the Fifth, and, sometimes, the Second instead of the Key-note.

A Fugue ought seldom to begin or end but by the Key-note, its Fifth, or Third; the Sixth or the Seventh answering then to that Third, as it appears in the fifth preceding Example: So that, by sticking to what follows, rather than to what precedes, and by the Conformity of the Chords that are to meet over the Bass used to Melodies answering one another in Fugue, you will seldom be mistaken.

EXAMPLE
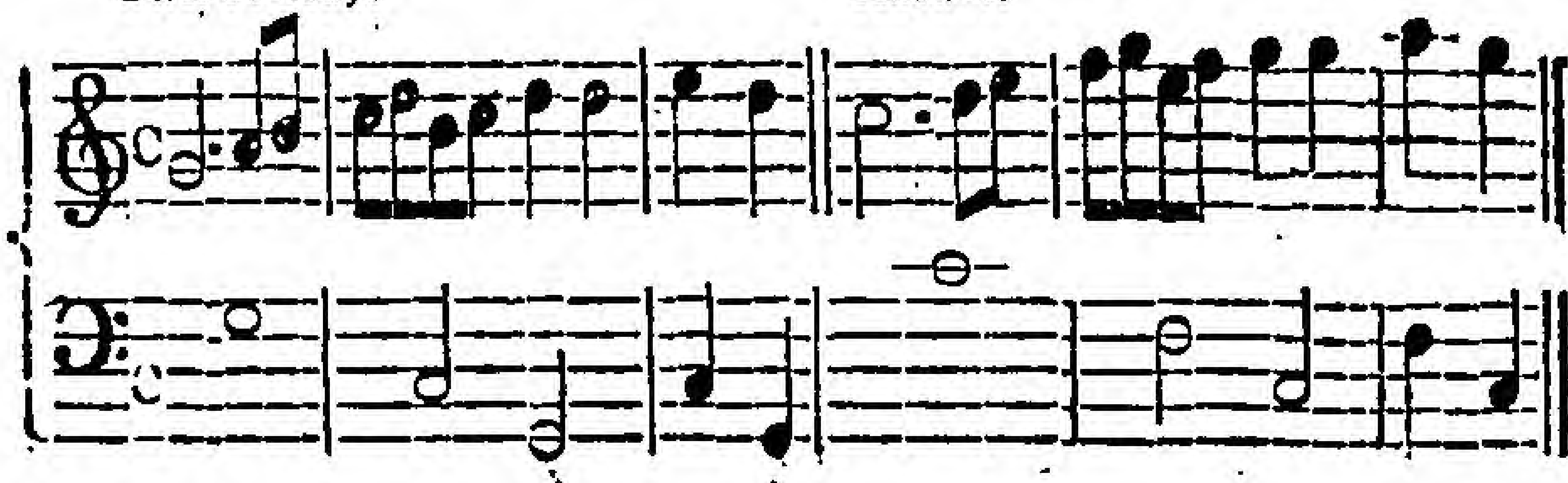
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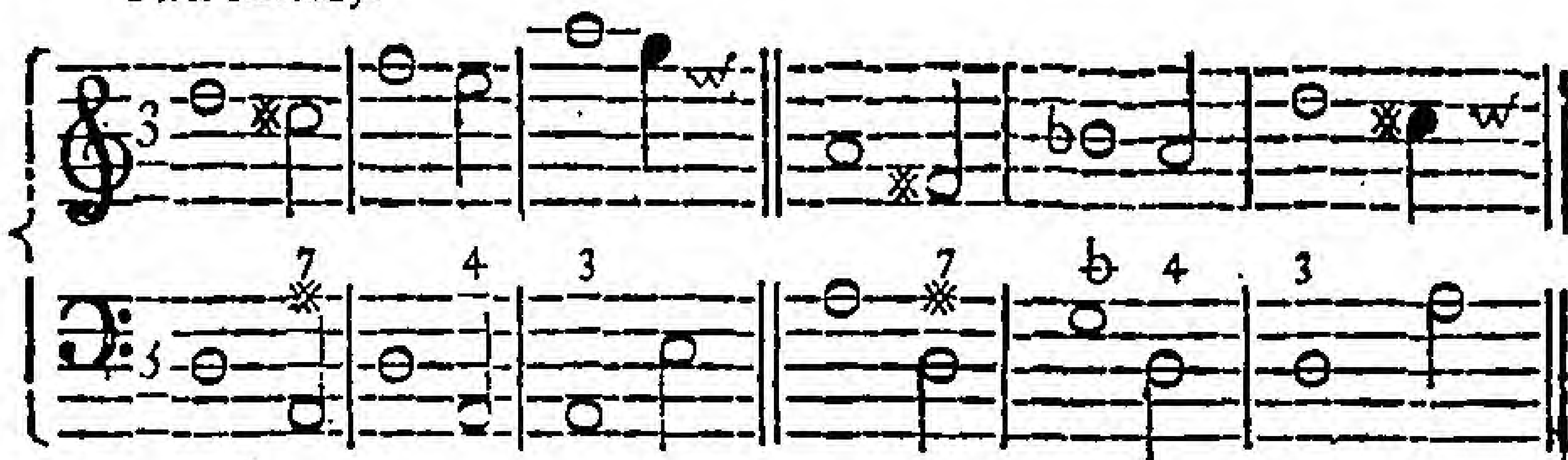
The continued Baſs is placed only to ſhew, that, whatever Baſs you may imagine under a Melody propoſed, it may always have the ſame Uniformity, by bearing the ſame Chords, but the Fundamental is ſtill better in this Caſe.

5. The Melody or Subject of a Fugue ought to contain, at leaſt, half a Bar; and, if it contains more than four, the Anſwer muſt begin in the Fourth; and yet the Movement ought to be ſomewhat quick, that ſo long a Succeſſion of Melody, ſtripped of Harmony, may pleaſe.

6. A Fugue may begin by any one of the Parts, but it ought naturally to end upon the firſt Part of the Meaſure or Bar, when it is divided into two Parts; and upon the third Part of the Bar, when it is divided into four; and, when it ends in any other Part, it is either for the Sake of the Words, or for Fancy only. Sometimes, for Novelty, we may treſpaſs upon theſe Rules, which depend only upon a good Taſte; and the Surpriſe which theſe Sort of Fugues that end contrary to the Rule create, can be but pleaſing, when they are done with Judgment and Diſcretion; they may alſo end upon other Notes than the Key-note and its Fifth.

EXAMPLE.





7. The Melody of the Fugue is to be imitated, in every Reſpect, as much as can be; for the ſame Quantity of Semibreves, Minums, &c. contained in any Part of the Meaſure, muſt be uſed wherever the Fugue is heard.

8. You may begin each Part in the Uniſon, or at the Octave of the firſt Part; but, when theſe Parts follow each other at the Fifth or Fourth, it is more agreeable, and produces a better Effect.

A

A Fugue may begin, and be answered, by any of the Parts in the whole Course of the Piece; and, when you change Keys, every Note of the Fugue must be the same in this new Key, as well in Respect to the Degree they occupy in the first Key, as in their Quality, Quantity, and Measure.

9. You may wait until the Melody or Subject of the Fugue be entirely finished, so that each Part may answer it one after another; but, as it sometimes happens, that, in the Midst of the Design, each Part may be made to answer, it has no bad Effect; provided that nothing be thereby altered. See the sixth Example.

10. By Inverting, all that Variety that may be introduced in Harmony, gives a new Grace to a Fugue; so that, having framed a Design or Subject, you may invert it in such a Manner, that the same Inversion which has been heard ascending, may be heard descending; and, *vice versa*, without any other Alteration.

EXAMPLE.

First Melody.

Fugue Inverted.

Answer inverted.

Idem.

11. Several Fugues may be heard together, or one after the other; and it ought to be contrived, as much as possible, that they should not always begin at the same Part of the Bar, or in the same Bar, especially for the first Time; and that their Progressions be inverted, and differently characterised; that is to say, that, if the one contains some Semibreves, the other ought to contain Minims, Crotchets, &c. at the Will of the Composer; and, if they cannot be heard together, that a Part of the one may, at least, be heard with a Part of the other, which will be better explained by the following Example.

QUIN-

QUINQUE.

La - bo - ra - - - - - - - - vi cla - - - - -

Continued Bass

Fundamental Bass

- - - - - mans, La - bo - ra - - - - - - - -

La - bo - ra - - - - - - - - vi cla - - -

Rau - - cæ factæ sunt fauces

vi cla-mans, La-bo-ra-vi cla - -

- - - - - - mans, La-bo-ra-vi, cla - - - mans,

La-bo - ra - - - - - - - vi cla - -

me - - - æ fac tæ sunt fau-ces me-æ.

mans, Rau - cæ fac-tæ sunt fau-ces

cla - - - mans,

- - - - mans, cla - - mans, cla - mans, La-bo-

La-bo - ra - - - - - - vi cla - -

La-bo-ra - - - - - - - vi cla - -

me - - - - - æ. La-bo - ra - - vi cla - -

Rau - - cæ fac-tæ funt fau-ces

ra - - - - - - - - - vi cla - - mans,

- - - - - - - mans, La-bo-ra - - - - - vi

- - - - - - mans,

- - - - mans, De-fe-ce-runt o - - cu-li

me - - - æ, Fac-tæ funt fau-ces fau-ces me - - æ,

Rau - - cæ fac - tæ

cla - - - mans.

De-fe-ce-runt o - cu-li

me-i, Dum fpe-ro in De - um me-um, dum fpe -

La-bo-ra - - - - - vi

funt fau-ces me - - - æ, cla - - -

Rau - cæ fac-tæ funt fau-ces me - - - - æ

me-i, dum fpe - - ro, dum fpe-ro in De - um

-ro. La-bo - ra - - - - - - vi cla - -

cla - - - - - - - - - - mans, cla - - mans,

-mans.

- cla - - mans, De-fe-ce-runt o - cu-li me-i, dum

me - - um. Rau - - cæ fac - tæ

- - - - - - - - - mans, cla-mans, cla - - mans,

cla - - mans.

De-fe - ce - runt o - - - cu-li

spe - - ro, dum spe-ro, spe - or, spe-ro in De-um

b 8 b5 6 6 6 6 6 4 5 7

7 7 7 7

sunt fau-ces me - - - æ, fac-tæ sunt fau - - - ces

cla - - mans, Rau - - cæ fac-tæ

De-fe-ce-runt o - - - cu-li

me - i, dum spe-ro in De - - um me - - - -

me-um, dum spe-ro, dum spe-ro, spe-ro, spe-ro in De-um

7 5 b 6 6 6 4 5 7

7 7

me-æ. De-fe-ce-runt o-cu-li-me-

funt fau-ces me - - - - æ, fau - - - - ces,

me-i, dum spe - - - ro in De - - - um

um, dum spe - ro spe-ro in De - - - um

me-um, dum spe-ro, dum spe-ro, dum spe ro in De um

7 ♯ ♭ 5♭ 9 8 6 9 6♭

7 7 7 7 7

-i dum spe-ro spe-ro spe-ro in De-um me

- fau-ces me-æ

me - - - um, dum spe - ro, spe-ro spe-ro in

me-um, dum spe-ro, spe-ro, spe-ro in De-um me -

me um

7 4 3 6 4 4 6 6♭ 6 4 6 5 6 6 6

7 7 7 7

um, La-bo-ra - - - - - vi La-bo-ra-vi cla-mans cla-

La-bo-ra - - - - vi clamans cla-

De-um me-um, dum spe-ro in De - - um me-

-um, dum spe - - - - ro in De - - um me-

La-bo-ra - - - - - vi clamans cla-

6 — 6 5 6 6 7 4

7 7 7

-mans.

mans.

-um. De-fe-ce-runt o - - cu-li

-um. De-fe-ce-runt o - cu-li me - i, dum spe-ro in De-um

-mans.

5♭ ♭ 5♭

7 7 7

dum spe-ro, spe-ro, spe-ro in De-um, dum spe-

De-fe-ce-runt, De-fe-ce-runt o-cu-li me-i, Dum

me-i, dum spe-ro in De-um me-um. Rau-cæ

me-um. Rau-cæ fac-tæ sunt fau-ces me-

De-fe-ce-runt o-cu-li me-i, dum spe-

-ro in De-um me-um. Dum

spe-ro in De-um me-um, dum spe-ro, spe-ro,

fac-tæ sunt fau-ces me-æ.

-æ.

-ro in De-um me-um.

ſpe - ro, ſpe-ro, ſpe-ró,ſpe-ro in De - - um, ſpe - -

ſpe-ro in De-um ſpe - ro, dum ſpe or, ſpe -

Dum ſpe-ro, ſpe-ro, ſpe - ro,dum ſpe - -

Dum ſpe-ro,ſpe-ro, ſpe-ro in

Dum ſpe-ro,

- - or, ſpe-ro in De-um me - - um.

ro in De - - - - um me - - um.

- ro, ſpe-ro in De-um me - - um.

De-um me-um, in De-um me - - um.

ſpe-ro,ſpe-ro in De-um me - - um.

This Example contains four different Fugues, and there are few Pieces of Music that contain more at once: We are often satisfied to introduce but one or two, but they may be inverted, which contributes greatly to the Perfection thereof.

The Fugue of *Raucæ factæ sunt*, &c. which, for an Answer at the Fifth, ends almost every-where upon the second Note, would be more perfect, if it ended upon the Key-note, as you will find it at that Part where the Bass takes that Fugue. Yet this second Note, which is there taken, instead of the Key-note, may be tolerated, and more especially when we are tied up by other Fugues, which, by Beginning and Ending with this, cannot agree but with this second Note. The Succession of the Chords, or even good Taste, may also oblige us, sometimes, to interrupt the true Melody of the Fugue; which often proceeds from the Author's Skill, in order to throw a greater Variety in the Course of his Piece: Nevertheless, this is not allowed, but after all the Subjects of the Fugue have been sufficiently heard.

To distinguish the several Notes which we have the Liberty of passing between several Parts of the Bar for the Sake of the Air, you must examine the fundamental Bass, which in that Case, doth not make Harmony with those Notes.

The fundamental Bass is added to the other Parts, only for the Sake of proving, that, in the whole Course of the Piece, there are found but perfect Chords, or that of the Seventh; and that the whole is taken from the Rules we have established upon those two Chords: Therefore, and for that Reason, it must not be examined with the other Parts, in respect to the Order, or to the Progression of the Concords and Discords, but only as to the real Harmony and Foundation of the Chords; this Order or Progression being observed and kept, only between the five upper Parts and the continued Bass; and the Foundation or Ground of the Chords is found in that fundamental Bass, which contains very near all the several and different Progressions from whence our Rules have been taken, whilst the other Parts never make but the Octave, the Fifth, the Third, or the Seventh, excepting in the irregular Cadences, and in the Chords by Supposition or borrowed.

As we may find as many different Fugues as there are different Airs, it would be impossible for us to give Examples of all of them; therefore the Choice must be left to the Composer's Taste, provided he observes, in all other Respects, what we have said as to the Beginning and Ending of them and their Answers.

And if you are willing that several Fugues should be heard together, you must pitch upon one, and in this Case you may chuse

chuſe which you pleaſe; ſo that, if the Melody of one Fugue be agreeable to you, you may add to it three or four Parts, and you may find in theſe Parts the other Fugues. Yet, as ſeveral different Fugues that ſhould begin and end at the ſame Time, and wherein there ſhould happen to be the ſame Number and Value of Notes, would become inſipid, by appearing to be only an Accompaniment one to the other, you muſt endeavour to avoid this Defect, by obſerving the Method we have mentioned in the Paragraph preceding the laſt Example. Words in Proſe, which ſeldom bear the ſame Quality amongſt themſelves, naturally lead us to this Variety, which ought always to be ſought after; but Words in Rhyme, equally meaſured, require a particular Care to begin and end one of theſe Fugues ſooner or later than the other, and to inſert ſome Diviſions in thoſe that can bear it, in order to introduce a greater Variety, but the whole muſt be done without Confuſion; for the Entries or coming in of each Fugue are to be diſtinctly heard, without claſhing with the other by properly ceaſing, for ſome Space, that Part which is to retake the Fugue, and this Silence or Reſt can be made but upon a Concord or conſonant Note. One Fugue, for the firſt Time that it is heard, muſt not ſerve as a Continuance to the Melody that precedes it, but the Contrary muſt be practiſed with Succeſs, provided that this Fugue hath been heard at leaſt once in every Part.

All the Entries of the firſt Fugue may be heard ſeparately from the others; after which you paſs to the Second, to the Third, &c. in which Caſe you intermix the firſt Fugue with the new Fugues: You may alſo cauſe each of them to be heard ſeparately one from the other, and intermix them afterwards. If you would uſe ſeveral Fugues together, by placing one of theſe Fugues in one Part, and the other in another Part, it is then difficult to avoid Confuſion. Oftentimes one Subject or Deſign makes us forget the other; yet the Compoſer ought to have them equally in View, and in his Mind. It is, therefore, by the Variety of Deſigns, or Subjects, by giving them oppoſite Progreſſions, by cauſing them to enter into different Parts of the Bar, &c. that you may cauſe each Fugue to be heard. It often happens, that one Part may ſing two Fugues ſucceſſively, which at firſt appeared but one, and which afterwards may be divided into two, which produces alſo a very agreeable Effect; but, in that Caſe, the ſecond Part that retakes theſe Fugues, ought to begin immediately at the Place where they may be divided, though one may anticipate or poſtpone that Entry for ſome Parts of a Bar, and even for more than a Bar.

The ſame Number of Reſts, or of Bars contained in the firſt Part that retakes the Fugue, muſt be obſerved in the next Part, that is to ſay, that, if the firſt Part that retakes the Fugue hath reckoned one Bar, each of the other Parts are to reckon the like Number of Bars after that which immediately precedes it. This Rule, nevertheleſs, is not ſo general, but that it may be treſpaſſed upon ſometimes; and we think, that the third Part that retakes the Fugue, may be poſtponed or advanced for a Bar: So that, if the ſecond Part hath reckoned two Bars, the third Part may reckon but one, or three after the ſecond Part, and ſo of the others which repeat this Fugue in the Uniſon, or at the Octave, after the third Part; for as the Fifth is to anſwer the Key-note, and the ſecond Note the Sixth, &c. what may agree one Way, after the End of one or two Bars, may poſſibly not agree with the other, after a like Number of Bars. It would be, therefore, reſtraining too much the Genius of an Author, by keeping him within the Bounds of the firſt Limits; and ſuch as will not agree to this, will find a thouſand Deſigns or Subjects where it may happen, that not one of them can be ſubjected to this ſtrict Regularity. See, upon this Subject, the Fugues of *Raucæ factæ ſunt*, and of *Defecerunt oculi mei*, in the laſt Example.
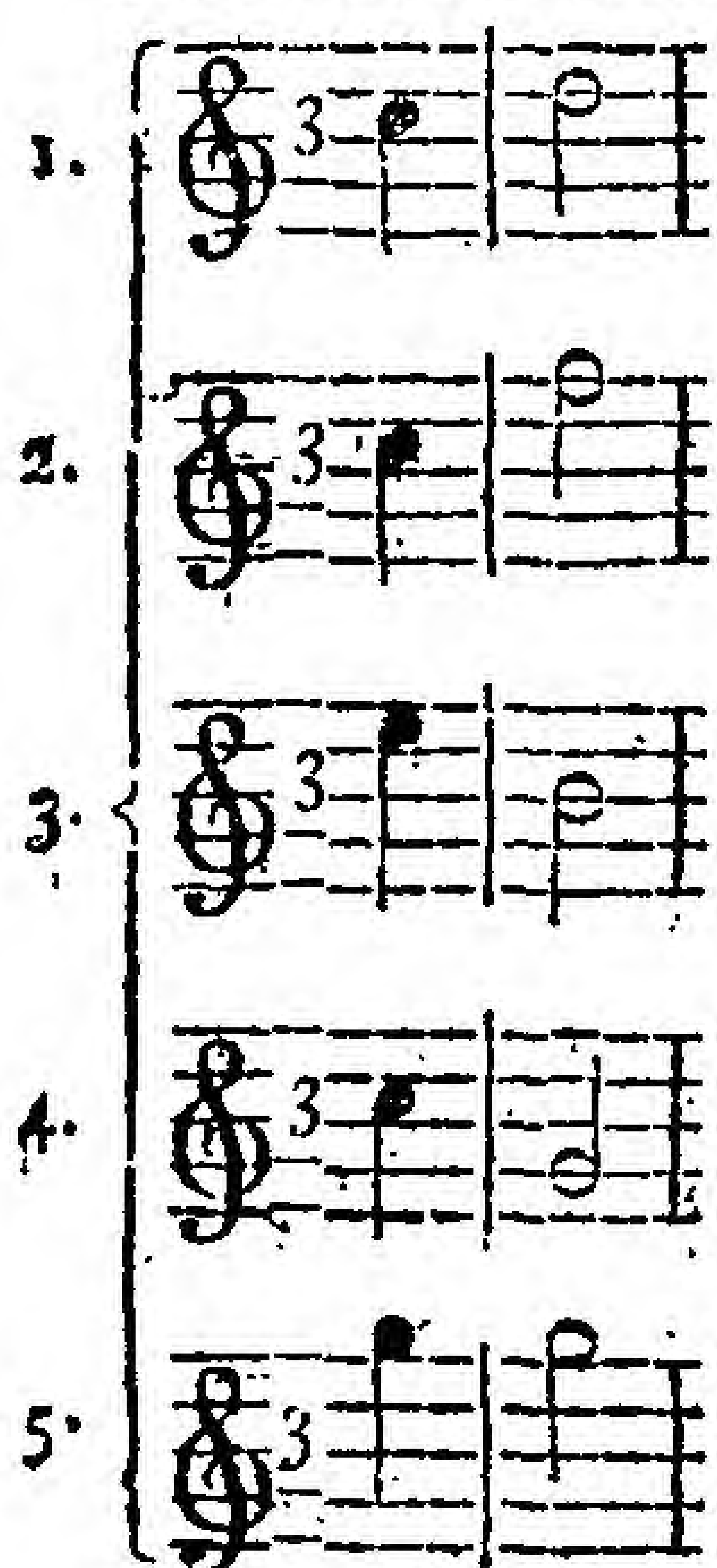
When all the Parts ceaſe together, in order that a new Fugue may appear in a better Light, the Subject muſt never appear as if it was abſolutely ended, for we muſt always make the Auditor to expect as much as poſſible what we intend for him, and, to that End, this Reſt or Silence ought to be uſed but in falſe or irregular Cadences; and, if they be perfect Cadences, it muſt, at leaſt, be in a foreign Key, as we have obſerved it in all the like Caſes.

A Fugue is an Ornament in Muſic, founded upon good Taſte; ſo that the moſt general Rules we have given, are hardly ſufficient to ſucceed perfectly in it. The various Sentiments and Events that can be expreſſed in Muſic, introduce every Moment a Novelty which cannot be reduced to fixed Rules. It is true, that a perfect Knowledge of Harmony diſcovers to us the Roads we ſhould take in this Caſe; but the Choice of thoſe Roads depends upon our Taſte, and this Taſte requires an Experience, which cannot be attained to but by Practice, and by ſtudying and hearing the Works of the beſt and moſt ſkilful Maſters in this Kind.

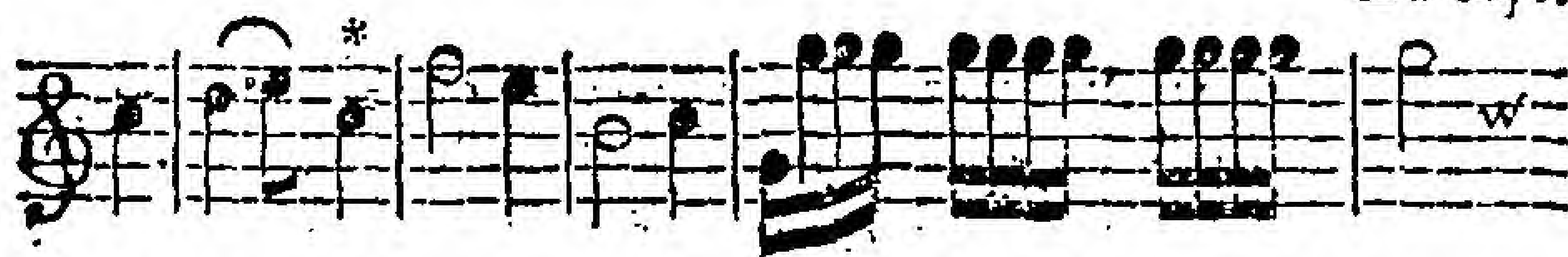
There is another Species of Fugue, called Perpetual, or Canon, which conſiſts in an entire Air, the Subject of which is to be repeated regularly by all the Parts.

The

The most common are taken in the Unison, or at the Octave, according to the Extent of the Voices or Instruments; and for that Purpose you may compose a Subject at Pleasure, to which you add as many Parts as you think proper; and, of all these Parts, you compose an entire Air, which is so contrived, that the Melody of one Part may serve as a Continuance to the other; after which this Air begins by one of those Parts which is immediately followed by another, at the Time that the first Subject is ended; thus each Part follows the other, and, when the First is at an End, it begins again, being always followed by the others, as at first, provided that each Part began at its proper place. See the Example at the Side.



Supposing that you had imagined one of the Subjects contained in each of these five Parts, you might easily add the others, and from thence make an entire Air, in which consists all the Difficulty of this Canon, of which this is the Air.



The Melody of those five Parts is very obvious in this Canon; we have only added some Notes for the Sake of the Air; and each of these Parts is to begin the Air one after the other, when the preceding Part is at the Mark*.

This perpetual Fugue may also be taken at the Fifth or at the Fourth; but then, in this Case, the entire Air must be framed, and proper Sharps and Flats (as the Case requires) are to be added to those Notes, of which the natural Degrees would hinder those Parts that repeat the Air to be entirely conformable to the first Subject, without observing any Modulation, but only the Melody, which makes it the more difficult; for, every Time that a Part takes the Fugue, it goes into a new Key, which is at the Fifth, if the Fugue is taken at the Fifth; and at the Fourth, if it be taken at the Fourth. If the Number of Parts is unli-

mited in the foregoing Canon, we believe that in this there cannot be used more than four Parts, since there hath not hitherto appeared any of this Sort in four Parts.

Canon at the Fifth.

Ah! loin de rire.

Ah! loin de

Ah! loin de ri——

A.

Ah! loin de ri——re, Pleu——

Ah! loin de ri——re, Pleurons, Pleurons. Ah!

ri——re, Pleurons, Pleurons. Ah!

A

——re, Pleu-rons. Pleu-rons. Ah!

——rons, Pleurons. Ah!

If the Voice cannot reach the Note marked *A*, the Uniſon of the preceding Note may be taken.

When a Canon is ſaid to be at the Fifth, it is to be underſtood above; ſo that a Fifth above, or a Fourth below, is the ſame Thing; and this is to be allowed, eſpecially, for the Conveniency of Voices.

We have placed the four Parts together, becauſe it would have been difficult to have judged of it otherwiſe. Though we might only have given Notice, that each Part is to be taken at the Fifth of that which precedes it after two complete Bars; and though the Guides which ſhew where it muſt begin again, are not upon the Space or Line which refers you to the Mark †, one muſt, nevertheleſs, follow and continue in the ſame Key deſigned by the Guide, by imagining a new Key, or, rather, imagining that the Key hath changed, as it really does; but that the Modulation of the Melody which is found at the Mark †, is always the ſame: Thus you may continue as long as you think proper.

Canon at the Fourth.

It is difficult to compose these two Sorts of Canons, unless you have a thorough Knowledge of inverted Chords; and you must avoid using (as much as you can) the Fifth, the Fourth, and the Eleventh.

The best Method to make a quick Progress in Composition, is to apply and stick closely to Modulation, and to the fundamental Harmony, which are the principal and only Cause of all that Variety that may be therein introduced, by inverting that same fundamental Harmony, the Modulation whereof never changes.

FINIS.

ERRATA.

Page 6, the Direct in the Tenor at Bottom should be on C. The Cliff in the first Bass must be on the third Line. The Direct at Top F, and at Bottom G.—Page 17, Counter Tenor, seventh Bar, a 3 over the first Note.✗Page 21, Bass seventh Bar B under the first Note.—Page 62, eighth Stave the F Cliff on the fourth Line. Third Bar second Note, B on the second Line, not F.—Page 68, Example of A Flat must have B, E, D and F Flat.—Page 77, the first Stave, the 7 over the second Note in the seventh Bar must be out, and 7 put over the first Note in the eighth Bar. The fourth Stave, the first Note in the ninth Bar must be B on the second Line.—Page 96, the third, fourth, and fifth Stave, the F Cliff must be on the fourth Line, not on the Third.—Page 111, the second Note in the first Bar should be D.—Page 122, the last Example, the fourth Note D in the second Bar, should be a Crotchet.—Page 123, the last Example, the second Note E in the second Bar must be a Quaver.—Page 125, the sixth Bar the second Note in the Bass must be B.—Page 131, the second Stave, the second Note in the seventh Bar must have a 6 over it instead of a 5.—Page 136, the second Stave, the fifth Bar, the second Note must be C in the second Space.—Page 138, F over the second Note in the sixth Bar, of the second Part in the Treble, C over the first Note in the seventh Bar.

✗ p. 21.